

THE
W O R K S
OF
ALEXANDER POPE, ESQ.
VOLUME V.
CONTAINING THE
D U N C I A D
IN
FOUR BOOKS.



BERLIN,
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MDCCLXIII.

THE
DUNCLAD

FOUR



FRONTISPIECE

HYPERBOLIC

AND

NOTES VARIOUM

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A

L E T T E R
TO THE
PUBLISHER,

Occasioned by the first correct
 Edition of the **DUNCIAD.**

IT is with pleasure I hear, that you have procured a correct copy of the **DUNCIAD**, which the many surreptitious ones have rendered so necessary; and it is yet with more, that I am informed it will be attended with a **COMMENTARY**: A Work so requisite, that I cannot think the Author himself would have omitted it, had he approved of the first appearance of this Poem.

Such *Notes* as have occurred to me I herewith send you: You will oblige me by inserting them amongst those which are, or will be, transmitted to you by others; since not only the Author's

friends, but even strangers, appear engaged by humanity, to take some care of an Orphan of so much genius and spirit, which its parent seems to have abandoned from the very beginning, and suffered to step into the world naked, unguarded, and unattended.

It was upon reading some of the abusive papers lately published, that my great regard to a Person, whose Friendship I esteem as one of the chief honours of my life, and a much greater respect to Truth, than to him or any man living, engaged me in enquiries, of which the enclosed *Notes* are the fruit.

I perceived, that most of these Authors had been (doubtless very wisely) the first aggressors. They had tried, 'till they were weary, what was to be got by railing at each other: Nobody was either concerned or surprized, if this or that scribler was proved a dunce. But every one was curious to read what could be said to prove Mr. POPE one, and was ready to pay something for such a discovery: A stratagem, which would they fairly own, it might not only recon-

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tile them to me, but screen them from the resentment of their lawful Superiors, whom they daily abuse, only (as I charitably hope) to get that *by* them, which they cannot get *from* them.

I found this was not all: Ill success in that had transported them to Personal abuse, either of himself, or (what I think he could less forgive) of his Friends. They had called Men of virtue and honour bad Men, long before he had either leisure or inclination to call them bad Writers: And some had been such old offenders, that he had quite forgotten their persons as well as their Slanders, till they were pleased to revive them.

Now what had Mr. POPE done before, to incense them? He had published those works which are in the hands of every body, in which not the least mention is made of any of them. And what has he done since? He has laughed, and written the DUNCIAD. What has that said of them? A very serious truth, which the public had said before, that they were dull: And what it had no sooner said, but they themselves were

at great pains to procure, or even purchase room in the prints, to testify under their hands to the truth of it.

I should still have been silent, if either I had seen any inclination in my friend to be serious with such accusers, or if they had only meddled with his Writings since whoever publishes, puts himself on his trial by his Country. But when his Moral character was attacked, and in a manner from which neither truth nor virtue can secure the most innocent; in a manner, which, though it annihilates the credit of the accusation with the just and impartial, yet aggravates very much the guilt of the accusers; I mean by Authors *without names*; then I thought, since the danger was common to all, the concern ought to be so; and that it was an act of justice to detect the Authors, not only on this account, but as many of them are the same who for several years past have made free with the greatest names in Church and State, exposed to the world the private misfortunes of Families, abused all, even to women, and whose prosti-

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tuted papers (for one or other Party, in the unhappy divisions of their Country) have insulted the Fallen, the Friendless, the Exil'd, and the Dead.

Besides this, which I take to be a public concern, I have already confessed I had a private one. I am one of that number who have long loved and esteemed Mr. POPE; and had often declared it was not his capacity or writings (which we ever thought the least valuable part of his character) but the honest, open, and beneficent man, that we most esteemed, and loved in him. Now, if what these people say were believed, I must appear to all my friends either a fool, or a knave; either imposed on myself, or imposing on them; so that I am as much interested in the confutation of these calumnies, as he is himself.

I am no Author, and consequently not to be suspected either of jealousy or resentment against any of the Men, of whom scarce one is known to me by sight; and as for their Writings, I have fought them (on this one occasion) in vain.

in the closets and libraries of all my acquaintance. I had still been in the dark, if a Gentleman had not procured me (I suppose from some of themselves, for they are generally much more dangerous friends than enemies) the passages I send you. I solemnly protest I have added nothing to the malice or absurdity of them; which it behoves me to declare, since the vouchers themselves will be so soon and so irrecoverably lost. You may in some measure prevent it, by preserving at least their Titles *a*), and discovering (as far as you can depend on the truth of your information) the Names of the concealed authors.

The first objection I have heard made to the Poem is, that the persons are too *obscure* for satire. The persons themselves, rather than allow the objection, would forgive the satire; and if one could be tempted to afford it a serious answer, were not all assassins, popular insurrections, the insolence of the rabble with

a) Which we have done in a List printed in the Appendix.

out doors, and of domestics within, most wrongfully chastised, if the Meanness of offenders indemnified them from punishment? On the contrary, Obscurity renders them more dangerous, as less thought of: Law can pronounce judgment only on open facts: Morality alone can pass censure on intentions of Mischief; so that for secret calumny, or the arrow flying in the dark, there is no public punishment left, but what a good Writer inflicts.

The next objection is, that these sort of authors are *poor*. That might be pleaded as an excuse at the Old Baily, for lesser crimes than Defamation, (for 'tis the case of almost all who are tried there) but sure it can be none here; For who will pretend that the robbing another of his Reputation supply the want of it in himself? I question not but such authors are poor, and heartily wish the objection were removed by any honest livelihood. But Poverty is here the accident, not the subject: He who describes Malice and Villany to be pale and meagre, expresses not the least anger against Paleness or

Leanness, but against Malice and Villany. The Apothecary in Romeo and Juliet is poor; but is he therefore justified in vending poison? Not but Poverty itself becomes a just subject of satire, when it is the consequence of vice, prodigality, or neglect of one's lawful calling; for then it increases the public burden, fills the streets and highways with Robbers, and the garrets with Clippers, Coiners, and Weekly Journalists.

But admitting that two or three of these offend less in their morals, than in their writings; must Poverty make nonsense sacred? If so, the fame of bad authors would be much better consulted than that of all the good ones in the world; and not one of an hundred had ever been called by his right name.

They mistake the whole matter: It is not charity to encourage them in the way they follow, but to get them out of it; for men are not bunglers because they are poor, but they are poor because they are bunglers.

Is it not pleasant enough, to hear our authors crying out on the one hand, as if their persons and characters were too sacred for Satire; and the public objecting on the other, that they are too mean even for ridicule? But whether Bread or Fame be their end, it must be allowed, our author, by and in this Poem, has mercifully given them a little of both.

There are two or three, who by their rank and fortune have no benefit from the former objections, supposing them good, and these I was sorry to see in such company. But if, without any provocation, two or three Gentlemen will fall upon one, in an affair wherein his interest and reputation are equally embarked; they cannot certainly, after they have been content to print themselves his enemies, complain of being put into the number of them.

Others, I am told, pretend to have been once his Friends. Surely they are their enemies who say so, since nothing can be more odious than to treat a friend as they have done. But of this I cannot persuade myself, when I consider

the constant and eternal aversion of all bad writers to a good one.

Such as claim a merit from being his Admirers I would gladly ask, if it lays him under a personal obligation? At that rate he would be the most obliged humble servant in the world. I dare swear for these in particular, he never desired them to be his admirers, nor promised in return to be theirs: That had truly been a sign he was of their acquaintance; but would not the malicious world have suspected such an approbation of some motive worse than ignorance, in the author of the Essay on Criticism? Be it as it will, the reasons of their Admiration and of his Contempt are equally subsisting, for his works and theirs are the very same that they were.

One, therefore, of their assertions I believe may be true, „That he has a contempt for their writings.,, And there is another, which would probably be sooner allowed by himself than by any good judge beside, „That his own have „found too much success with the public.,, But

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as it cannot consist with his modesty to claim this as a Justice, it lies not on him, but entirely on the public, to defend its own judgment.

There remains what in my opinion might seem a better plea for these people, than any they have made use of. If Obscurity or Poverty were to exempt a man from satire, much more should Folly or Dulness, which are still more involuntary; nay, as much so as personal Deformity. But even this will not help them: Deformity becomes an object of Ridicule when a man sets up for being handsome; and so must Dulness when he sets up for a Wit. They are not ridiculed because Ridicule in itself is, or ought to be, a pleasure; but because it is just to undeceive and vindicate the honest and unpretending part of mankind from imposition, because particular interest ought to yield to general, and a great number who are not naturally Fools, ought never to be made so, in complaisance to a few who are. Accordingly we find that in all ages, all vain pretenders, were they ever so poor or ever so dull, have been constantly the topics of the

most candid satirists, from the Codrus of JUVENAL to the Damon of BOILEAU.

Having mentioned BOILEAU, the greatest Poet and most judicious Critic of his age and country, admirable for his Talents, and yet perhaps more admirable for his judgment in the proper application of them; I cannot help remarking the resemblance betwixt him and our author, in Qualities, Fame, and Fortune; in the distinctions shewn them by their Superiors, in the general esteem of their Equals, and in their extended reputation amongst Foreigners; in the latter of which ours has met with the better fate, as he has had for his Translators persons of the most eminent rank and abilities in their respective nations. *b)* But the resemblance holds in nothing more, than in their being equally abused by the

b) Essay on Criticism in French verse, by General Hamilton; the same, in verse also, by Monsieur Roboton, Counsellor and Privy Secretary to King George I. after by the Abbé Reynel, in verse, with notes. Rape of the Lock, in French, by the Princess of Conti, Paris 1728. and in Italian verse, by the Abbé Conti, a Noble Venetian; and by the Marquis

Ignorant pretenders to Poetry of their times ; of which not the least memory will remain but in their own Writings, and in the Notes made upon them, What BOILEAU has done in almost all his Poems, our author has only in this : I dare answer for him he will do it in no more ; and on this principle, of attacking few but who had slandered him, he could not have done it at all, had he been confined from censuring obscure and worthless persons, for scarce any other were his enemies. However, as the parity is so remarkable I hope it will continue to the last ; and if ever he should give us an edition of this Poem himself, I may see some of them treated as gently, on their repentance or better merit, as Perrault and Quinault were at last by BOILEAU.

Rangoni, Envoy Extraordinary from Modena to King George II. Others of his works by Salvini of Florence, &c. His Essays and Dissertations on Homer, several times translated into French. Essay on Man, by the Abbé Reynel, in verse ; by Monsieur Silhouet, in prose, 1737. and since by others in French, Italian, and Latin.

In one point I must be allowed to think the character of our English Poet the more amiable. He has not been a follower of Fortune or Success; he has lived with the Great without flattery; been a friend to Men in power, without pensions, from whom, as he asked, so he received no favour, but what was done Him in his Friends. As his Satires were the more just for being delayed, so were his Panegyrics; bestowed only on such persons as he had familiarly known, only for such virtues as he had long observed in them, and only at such times as others cease to praise, if not begin to calumniate them, I mean when out of power or out of fashion. c) A satire, therefore, on writers so notorious for the contrary practice, became no man so well as himself; as none, it is plain, was so little in their friendships, or so

c) As Mr. Wycherly, at the time the Town declaimed against his book of Poems; Mr. Walfh, after his death; Sir William Trumbull, when he had resigned the Office of Secretary of State; Lord Bolingbroke, at his leaving England after the Queen's death; Lord Oxford in his last decline of life; Mr. Secretary Craggs, at the end of the South-Sea year, and after his death: Others only in Epitaphs.

much in that of those whom they had most abused, namely the Greatest and Best of all Parties. Let me add a further reason, that, though engaged in their Friendships, he never espoused their Animosities; and can almost singly challenge this honour, not to have written a line of any man, which, through Guilt, through Shame, or through Fear, through variety of Fortune, or change of Interests, he was ever unwilling to own.

I shall conclude with remarking what a pleasure it must be to every reader of Humanity, to see all along, that our Author in his very laughter is not indulging his own ill-nature, but only punishing that of others. As to his Poem, those alone are capable of doing it justice, who, to use the words of a great writer, know how hard it is (with regard both to his subject and his manner) *VETUSTIS DARE NOVITIATEM, OBSOLETIS NI-*

xviii A LETTER TO &c.

TOREM, OBSCURIS LUCEM, FASTIDITIS
GRATIAM. I am

Your most humble servant.

St. James's
Dec. 22, 1728.

WILLIAM CLELAND. d)

d) This Gentleman was of Scotland, and bred at the University of Utrecht, with the Earl of Mar. He served in Spain under Earl Rivers. After the Peace, he was made one of the Commissioners of the Customs in Scotland, and then of Taxes in England; in which, having shewn himself for twenty years diligent, punctual, and incorruptible, (though without any other assistance of Fortune) he was suddenly displaced by the Minister, in the sixty-eighth year of his age; and died two months after, in 1741. He was a person of Universal Learning, and an enlarged Conversation; no man had a warmer heart for his Friend, or a sincerer attachment to the Constitution of his Country. — And yet, for all this, the Public will not allow him to be the Author of this Letter.

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MARTINUS SCRIBLERUS

HIS

Prolegomena and Illustrations

TO THE

D U N C I A D:

WITH THE

Hyper-critics of ARISTARCHUS.

MARTINUS SCRIBERUS

Topologia et Illustrationes



D. U. N. A. D.

Here ends the

DENNIS, Remarks on Pr. ARTHUR.

I Cannot but think it the most *reasonable* thing in the world, to distinguish good writers, by discouraging the bad. Nor is it an *ill-natured* thing, in relation even to the very *persons* upon whom the reflections are made. It is true, it may deprive them, a little the sooner, of a *short profit* and a *transitory reputation*; but then it may have a good effect, and oblige them (before it be too late) to decline that for which they are so very *unfit*, and to have recourse to *something* in which they may be more successful.

CHARACTER of Mr P. 1716.

THE *Persons* whom Boileau has attacked in his writings, have been for the most part *Authors*, and most of those Authors, *Poets*: And the censures he hath passed upon them have been confirmed by all Europe.

GILDON, Pref. to his NEW REHEARSAL.

IT is the common cry of the *Poetasters* of the town, and their fautors, that it is an *ill-natured*



thing to expose the *Pretenders* to wit and poetry. The Judges and Magistrates may with full as good reason be reproached with *Ill-nature* for putting the Laws in execution against a Thief or Impostor. — The same will hold in the republic of Letters, if the Critics and Judges will let every *ignorant pretender* to scribbling pass on the World.

THEOBALD, Letter to Mist, June 22,
1728.

ATTACKS may be levelled, either against *Failures in Genius*, or against the *Pretensions of writing without one*.

CONCANEN, Ded. to the Author of
the DUNCIAD.

A *Satire upon Dulness* is a thing that has been used and allowed in *All Ages*.

*Out of thine own Mouth will I judge thee,
wicked Scribler!*





TESTIMONIES
OF
AUTHORS
CONCERNING
our POET and his WORKS.

M. SCRIBLERUS Lectori S.

BEFORE we present thee with our exertations on this most delectable Poem (drawn from the many volumes of our Adversaria on modern Authors) we shall here, according to the laudable usage of editors, collect the various judgments of the Learned concerning our Poet: Various indeed, not only of different authors, but of the same author at different seasons. Nor shall we gather only the Testimonies of such eminent Wits as would of course descend to posterity, and consequently be read without our collection; but we shall likewise with incredible labour seek out for divers others, which, but for this our diligence, could never at the distance of a few months appear to the eye of the most curious. Hereby thou may'st not only receive the

delectation of Variety, but also arrive at a more certain judgment, by a grave and circumspect comparison of the Witnesses with each other, or of each with himself. Hence also thou wilt be enabled to draw reflections, not only of a critical, but a moral nature, by being let into many particulars of the Person as well as Genius, and of the Fortune as well as Merit, of our Author: In which if I relate some things of little concern peradventure to thee, and some of as little even to him; I entreat thee to consider how minutely all true critics and commentators are wont to insist upon such, and how material they seem to themselves, if to none other. Forgive me, gentle reader, if (following learned example) I ever and anon become tedious: allow me to take the same pains to find whether my author were good or bad, well or ill-natured, modest or arrogant; as another, whether his author was fair or brown, short or tall, or whether he wore a coat or a cassock.

We proposed to begin with his Life, Parentage, and Education: But as to these, even his cotemporaries do exceedingly differ. One saith *a*), he was educated at home; anot-

a) Giles Jacob's Lives of Poets, vol. ii. in his Life.

her *b*), that he was bred at St. Omer's by Jesuits; a third *c*), not at St Omer's, but at Oxford; a fourth *d*), that he had no University education at all. Those who allow him to be bred at home, differ as much concerning his Tutor: One saith *e*), he was kept by his father on purpose; a second *f*), that he was an itinerant priest: a third *g*), that he was a parson; one *h*) calleth him a secular clergyman of the Church of Rome; another *l*), a monk. As little do they agree about his Father, whom one *k*) supposeth, like the Father of Hesiod, a tradesman or merchant; another *l*), a husbandman; another *m*), a hatter, &c. Nor has an author been wanting to give our Poet such a father as Apuleius hath to Plato, Jamblichus to Pythagoras, and divers to Homer, namely a Dæmon: For thus Mr. Gildon *n*):

b) Dennis's Reflections on the Essay on Crit.
c) Dunciad dissected, p. 4. *d*) Guardian, No. 40.
e) Jacob's Lives, &c. vol. ii. *f*) Dunciad dissected,
p. 4. *g*) Farmer P. and his son. *h*) Dunc. dissect.
i) Characters of the times, p. 45. *k*) Female Dunc.
p. ult. *l*) Dunc. dissect. *m*) Roome, Paraphrase
on the ivth of Genesis, printed 1729. *n*) Cha-
racter of Mr. P. and his Writings, in a Letter to a
Friend, printed for S. Popping, 1716, p. 10. Curl, in
his Key to the Dunciad (first edit. said to be printed

„Certain it is, that his original is not from Adam, „but the Devil; and that he wanteth nothing but „horns and tail to be the exact resemblance of his „infernal Father.„ Finding, therefore, such contrariety of opinions, and (whatever be ours of this sort of generation) not being fond to enter into controversy, we shall defer writing the life of our Poet, 'till authors can determine among themselves what Parents or Education he had, or whether he had any Education or Parents at all.

Proceed we to what is more certain, his Works, tho' not less uncertain the judgments concerning them; beginning with his *ESSAY ON CRITICISM*, of which hear first the most antient of Critics,

Mr. JOHN DENNIS.

„His precepts are false or trivial, or both; „his thoughts are crude and abortive, his expressions absurd, his numbers harsh and unmusical, his rhymes trivial and common; — „instead of majesty, we have something that is

for A. Dodd) in the 10th page, declared Gildon to be author of that libel; though in the subsequent editions of his *Key* he left out this assertion, and affirmed (in the *Curliad*, p. 4. and 8.) that it was written by Dennis only.

„very mean; instead of gravity, something that
 „is very boyish; and instead of perspicuity and
 „lucid order, we have but too often obscurity
 „and confusion., And in another place: „What
 „rare *numbers* are here! Would not one swear
 „that this youngster had espoused some antiqua-
 „ted Muse, who had sued out a divorce from
 „some superannuated sinner, upon account of
 „impotence, and who, being poxed by her for-
 „mer spouse, has got the gout in her decrepid
 „age, which makes her *hobble so damnably o).*„

No less peremptory is the censure of our
 hypercritical Historian

Mr. OLDMIXON.

„I dare not say any thing of the Essay on
 „Criticism in verse; but if any more curious
 „reader has discovered in it something *new* which
 „is not in Dryden's prefaces, dedications, and
 „his essay on dramatic poetry, not to mention
 „the French critics, I should be very glad to
 „have the benefit of the discovery *p).*„

o) Reflections critical and satyrical on a Rhapsody,
 called, An Essay on Criticism. Printed for Bernard
 Lintot, octavo. *p)* Essay on Criticism in prose,
 octavo, 1728. by the author of the Critical History of
 England.

He is followed (as in fame, so in judgment) by the modest and simple-minded

Mr. LEONARD WELSTED.

Who, out of great respect to our poet not naming him, doth yet glance at his Essay, together with the Duke of Buckingham's, and the Criticisms of Dryden, and of Horace, which he more openly taxeth *q)*: „As to the numerous „treatises, essays, arts, &c. both in verse and „prose, that have been written by the moderns „on this ground-work, they do but *hackney the „same thoughts over again*, making them still more „*trite*. Most of their pieces are nothing but a „pert, insipid heap of *common place*. Horace „has even in his Art of Poetry thrown out several things which plainly shew, he thought „an Art of Poetry was of no use, even while „he was writing one.,,

To all which great authorities, we can only oppose that of

Mr. ADDISON.

„*r)* The Art of Criticism (saith he) which „was published some months since, is a master-

q) Preface to his Poems, p. 18. 53. *r)* Spectator, No. 253.

„piece in its kind. The observations follow one
 „another, like those in Horace's Art of Poetry,
 „without that methodical regularity which would
 „have been requisite in a prose writer. They
 „are some of them *uncommon*, but such as
 „the reader must assent to, when he sees them
 „explain'd with that ease and perspicuity in which
 „they are deliver'd. As for those which are the
 „*most known* and the *most receiv'd*, they are pla-
 „ced in so beautiful a light, and illustrated with
 „such apt allusions, that they have in them all
 „the graces of novelty; and make the reader,
 „who was before acquainted with them, still
 „more convinced of their truth and solidity. And
 „here give me leave to mention what Monsieur
 „Boileau has so well enlarged upon in the pre-
 „face to his works: That wit and fine writing
 „doth not consist so much in advancing things
 „that are new, as in giving things that are known
 „an agreeable turn. It is impossible for us who
 „live in the latter ages of the world, to make
 „observations in criticism, morality, or any art
 „or science, which have not been touch'd upon
 „by others; we have little else left us, but to
 „represent the common sense of mankind in more
 „strong, more beautiful, or more uncommon lights.
 „If a reader examines Horace's Art of Poetry, he

„will find but few precepts in it which he may
 „not meet with in Aristotle, and which were not
 „commonly known by all the poets of the Au-
 „gustan age. His way of expressing, and ap-
 „plying them, not his invention of them, is what
 „we are chiefly to admire.

„Longinus, in his Reflexions, has given us
 „the same kind of sublime, which he observes in
 „the several passages that occasioned them: I can-
 „not but take notice that our English author
 „has after the same manner exemplified several
 „of the precepts in the very precepts themselves.
 He then produces some instances of a particular
 beauty in the numbers, and concludes with
 saying, that „there are three poems in our ton-
 „gue of the same nature, and each a master-piece
 „in its kind; The Essay on Translated Verse;
 „the Essay on the Art of Poetry; and the Essay
 „on Criticism. „

Of WINDSOR FOREST, positive is the
 judgment of the affirmative

Mr. JOHN DENNIS.

„s) That it is a wretched rhapsody, impu-
 „dently writ in emulation of the Cooper's Hill

s) Letter to B. B. at the end of the Remarks on
 Pope's Homer, 1717.

„of Sir John Denham: The author of it is ob-
 „scure, is ambiguous, is affected, is temerarious,
 „is barbarous †). „

But the author of the Dispensary,

Dr. GARTH,

in the preface to his poem of Claremont, differs
 from this opinion: „Those who have seen these
 „two excellent poems of Cooper's Hill, and
 „Windfor Forest, the one written by Sir John
 „Denham, the other by Mr. Pope, will shew a
 „great deal of candour if they approve of this. „

Of the Epistle of ELOISA, we are told
 by the obscure writer of a poem called Sawney,
 „That because Prior's Henry and Emma charm'd
 „the finest tastes, our author writ his Eloise, *in*
 „*opposition to it*; but forgot innocence and vir-
 „tue: If you take away her tender thoughts,
 „and her fierce desires, all the rest is of no value. „
 In which, methinks, his judgment resembleth
 that of a French taylor on a villa and gardens
 by the Thames: „All this is very fine, but
 „take away the river, and it is good for
 „nothing. „

But very contrary hereunto was the opi-
 nion of

†) Printed 1718, p. 12.

Mr. PRIOR.

himself, saying in his *Alma*, v)

O *Abelard*! ill fated youth,
 Thy tale will justify this truth.
 But well I weet, thy cruel wrong
 Adorns a nobler Poet's song:
 Dan *Pope*, for thy misfortune griev'd,
 With kind concern and skill has weav'd,
 A silken web; and ne'er shall fade
 Its colours: gently has he laid
 The mantle o'er thy sad distress,
 And Venus shall the texture bless, &c.

Come we now to his translation of the *ILIAD*, celebrated by numerous pens, yet shall it suffice to mention the indefatigable.

Sir RICHARD BLACKMORE, Kt.

Who (tho' otherwise a severe censurer of our author) yet styleth this a „laudable translation. w)„ That ready writer

Mr. OLDMIXON.

in his forementioned Essay, frequently commends the same. And the painful

Mr. LEWIS THEOBALD.

thus extols it x) „The spirit of Homer breathes

v) *Alma*, Cant. 2. w) In his *Essays*, vol. i., printed for E. Curl. x) *Censor*, vol. ii. n. 33.

„all through this translation — I am in doubt,
 „whether I should most admire the justness to the
 „original, or the force and beauty of the lan-
 „guage, or the founding variety of the numbers:
 „But when I find all these meet, it puts me in
 „mind of what the poet says of one of his heroes,
 „That he alone rais'd and flung with ease a
 „weighty stone, that two common men could
 „not lift from the ground; just so, one single
 „person has performed in this translation, what I
 „once despaired to have seen done by the force
 „of several masterly hands.„ Indeed the same
 gentleman appears to have chang'd his sentiment
 in his Essay on the Art of sinking in reputation,
 (printed in *Mist's Journal*, March 30, 1728.)
 where he says thus: „In order to sink in repu-
 „tation, let him take it into his head to descend
 „into Homer (let the world wonder, as it will,
 „how the devil he got there) and pretend to
 „do him into English, so his version denote his
 „neglect of the manner how.„ Strange Varia-
 tion! We are told in

MIST'S JOURNAL, June 8.

„That this translation of the *Iliad* was not in
 „all respects conformable to the fine taste of his
 „friend Mr. Addison; inasmuch that he employed

a *younger muse*, in an undertaking of this kind, „which he supervised himself.„ Whether Mr. Addison did find it conformable to his taste, or not, best appears from his own testimony the year following its publication, in these words :

Mr. ADDISON, FREEHOLDER, No. 40.

„When I consider myself as a British freeholder, I am in a particular manner pleased with the „labours of those who have improved our language with the translations of old Greek and „Latin authors. — We have already most of „their Historians in our own tongue, and, what „is more for the honour of our language, it has „been taught to express with elegance the greatest of their poets in each nation. The illiterate „among our own countrymen may learn to judge „from Dryden's Virgil of the most perfect Epic „performance. And those parts of Homer which „have been published already by Mr. Pope, „give us reason to think that the Iliad will appear in English with as little disadvantage to „that immortal poem.„

As to the rest, there is a slight mistake, for this *younger muse* was an *elder* : Nor was the gentleman (who is a friend of our author) employ'd by Mr. Addison to translate it *after him*,

since he saith himself that he did it *before y)*. Contrariwise that Mr. Addison engaged the author in this work appeareth by declaration thereof in the preface to the Iliad, printed some time before his death, and by his own letters of October 26, and November 2, 1713. where he declares it is his opinion, that no other person was equal to it.

Next comes his Shakespear on the stage: „Let him (quoth one, whom I take to be.

Mr. THEOBALD, Miff's Journal, June 8, 1728.)

„publish such an author as he has least studied,
 „and forget to discharge even the dull duty of an
 „editor. In this project let him lend the book-
 „seller his name (for a competent sum of money)
 „to promote the credit of an exorbitant subscri-
 „ption.„ Gentle reader, be pleased to cast thine
 eye on the *Proposal* below quoted, and on what
 follows (some months after the former assertion)
 in the same Journalist of June 8, „The book-
 „seller proposed the book by subscription, and
 „raised some thousand of pounds for the same:
 „I believe the gentleman did *not* share in the
 „profits of this extravagant subscription.

y) Vid. pref. to Mr. Tickel's translation of the first book of the Iliad, 4to.

„After the Iliad, he undertook (saith
 MIST'S JOURNAL, June 8, 1728.)
 „the sequel of that work, the Odyſſey; and ha-
 „ving ſecured the ſucceſs by a numerous ſub-
 „ſcription, he employed ſome *underlings* to per-
 „form what, according to his propoſals, ſhould
 „come from his own hands., To which heavy
 charge we can in truth oppoſe nothing but the
 words of

Mr. POPE'S PROPOSAL for the ODYSSEY.

(printed by J. Watts, Jan. 10, 1724.)

„I take this occaſion to declare that the ſubſcri-
 „ption for Shakeſpear belongs wholly to Mr.
 „Tonſon: And that the benefit of *this Propoſal*
 „is not ſolely for my own uſe, but for that of
 „*two of my friends*, who have *affiſted me in this*
 „*work.*„ But theſe very gentlemen are extolled
 above our poet himſelf in another of Miſt's Jour-
 nals, March. 30. 1728. ſaying, „That he would
 „not adviſe Mr. Pope to try the experiment
 „again of getting a great part of a book done
 „by aſſiſtants, leſt thoſe extraneous parts ſhould
 „unhappily aſcend to the ſublime, and retard
 „the declenſion of the whole., Behold! theſe
Underlings are become good writers!

If any ſay, that before the ſaid Propoſals
 were printed, the ſubſcription was begun without

declaration of such assistance; verily those who set it on foot, or (as their term is) secured it, to wit, the right honourable the Lord Viscount HARCOURT, were he living, would testify, and the right honourable the Lord BATHURST, now living, doth testify the same is a falsehood.

Sorry I am, that persons professing to be learned, or of whatever rank of authors, should either falsely tax, or be falsely taxed. Yet let us, who are only reporters, be impartial in our citations, and proceed.

MIST'S JOURNAL, June 8, 1728.

„Mr. Addison raised this author from obscurity, obtained him the acquaintance and friendship of the *whole body of our nobility*, and transferred his powerful interests with those great men to this rising bard, who frequently levied by that means unusual contributions on the public. Which surely cannot be, if, as the author of *The Dunciad* dissected reporteth; „Mr. Wycherly had before introduced him into a familiar acquaintance with the *greatest Peers* (and *brightest Wits* then living.„

„No sooner (saith the same Journalist) was his body lifeless, but this author, reviving his resentment, libelled the memory of his departed

,friend; and, what was still more heinous, made the scandal public., Grievous the accusation! unknown the accuser! the person accused no witness in his own cause; the person, in whose regard accused, dead! But if there be living any one nobleman whose friendship, yea any one gentleman whose subscription Mr. Addison procured to our author; let him stand forth, that truth may appear! *Amicus Plato, amicus Socrates, sed magis amica veritas.* In verity, the whole story of the libel is a lye: witness those persons of integrity, who several years before Mr. Addison's decease, did see and approve of the said verses, in no wise a libel, but a friendly rebuke sent privately in our author's own hand to Mr. Addison himself, and never made public, 'till after their own Journals, and Curl had printed the same. One name alone, which I am here authorized to declare, will sufficiently evince this truth, that of the right honourable the Earl of BURLINGTON.

Next is he taxed with a crime (in the opinion of some authors, I doubt, more heinous than any in morality) to wit, Plagiarism, from the inventive and quaintconceited

JAMES - MOORE SMITH Gent.

„*) Upon reading the third volume of Pope's „Miscellanies, I found five lines which I thought „excellent; and happening to praise them, a gentleman produced a modern comedy (the Rival „Modes) published last year, where were the „same verses to a tittle.

„These gentlemen are undoubtedly the first „plagiaries, that pretend to make a reputation „by stealing from a man's works in his own „life-time, and out of a public print.„ Let us join to this what is written by the author of the Rival Modes, the said Mr. James - More Smith, in a letter to our author himself, who had informed him, a month before that play was acted, Jan. 27, 1726-7, that „These verses, „which he had before given him leave to insert „in it, would be known for his, some copies „being got abroad. He desires, nevertheless, that „since the lines had been read in his comedy to „several, Mr. P. would not deprive it of them, „&c. Surely, if we add the testimonies of the Lord BOLINGBROKE, of the Lady to whom the said verses were originally addressed, of Hugh Bethel Esq; and others, who knew them as our author's, long before the said gentleman composed his play; it is hoped, the ingenuous

(x Daily Journal, March 18. 1728.

that affect not error, will rectify their opinion by the suffrage of so honourable personages.

And yet followeth another charge, insinuating no less than his enmity both to Church and State, which could come from no other informer than the said

Mr. JAMES-MOORE SMITH.

„a) The Memoirs of a Parish clerk was a „very dull and unjust abuse of a person who „wrote in defence of our Religion and Constitution, and who has been dead many years.„ This seemeth also most untrue; it being known to divers that these Memoirs were written at the seat of the Lord Harcourt in Oxfordshire, before that excellent person (bishop Burnet's) death, and many years before the appearance of that history, of which they are pretended to be an abuse. Most true it is, that Mr. Moore had such a design, and was himself the man who prest Dr. Arbuthnot and Mr. Pope to assist him therein; and that he borrowed those Memoirs of our author, when that history came forth, with intent to turn them to such abuse. But being able to obtain from our author but one single hint, and either changing his mind, or having more mind than ability, he contented

a) Daily Journal, April 3, 1728.

himself to keep the said Memoirs, and read them as his own to all his acquaintance. A noble person there is, into whose company Mr. Pope once chanced to introduce him, who well remembereth the conversation of Mr. Moore to have turned upon the „Contempt he had for the work „of that reverend prelate, and how full he was „of a design he declared himself to have of exposing it.„ This noble person is the Earl of PETERBOROUGH.

Here in truth should we crave pardon of all the foresaid right honourable and worthy personages, for having mentioned them in the same page with such weekly riff-raff railers and rhy-mers; but that we had their ever-honoured commands for the same; and that they are introduced not as witnesses in the controversy, but as witnesses that cannot be controverted; not to dispute, but to decide.

Certain it is, that dividing our writers into two classes, of such who were acquaintance, and of such who were strangers to our author; the former are those who speak well, and the other those who speak evil of him. Of the first class, the most noble.

JOHN Duke of BUCKINGHAM
sums up his character in these lines:

„b) And yet so wond'rous, so sublime a thing,
 „As the great Iliad, farce could make me sing,
 „Unless I justly could at once commend
 „A *good companion*, and as *firm a friend*;
 „One *moral*, or a mere *well-natur'd deed*,
 „Can all desert in sciences exceed.,
 So a'fo is he decyphered by the honourable.

SIMON HARCOURT.

„c) Say, wondrous youth, what column wilt
 thou chuse,
 „What laurel'd arch, for thy triumphant Muse?
 „Tho' each great ancient court thee to his shrine,
 „Tho' ev'ry laurel thro' the dome be thine,
 „Go to the *good* and *just*, an awful train!
 „*Thy soul's delight*. —

Recorded in like manner for his virtuous disposition, and gentle bearing, by the ingenious

Mr. WALTER HART.

in this apostrophe:

„d) O! ever worthy, ever crown'd with praise!
 „Blest in thy *life* and blest in all thy *lays*.
 „Add, that the Sisters ev'ry thought refine,
 „And ev'n thy *life*, be *faultless*, as thy line.

b) Verses to Mr. P, on his translation of Homer.

c) Poem prefix'd to his works.

d) In his poems, printed for B. Lintot.

„Yet envy still with fiercer rage pursues,
 „Obscures the *virtue*, and defames the Muse,
 „A soul like thine, in pain, in grief, resign'd,
 „Views with just scorn the malice of mankind.,,
 The witty and moral satirist

DR. EDWARD YOUNG,
 wishing some check to the corruption and evil
 manners of the times, calleth out upon our poet
 to undertake a task so worthy of his virtue:

„e) Why slumbers Pope, who leads the Muse's
 train,
 „Nor hears that *Virtue*, which he *loves*, com-
 plain?

MR. MALLET,
 In his epistle on Verbal Criticism:
 „Whose life, severely scan'd, transcends his lays;
 „For wit supreme, is but his second praise.,

MR. HAMMOND,
 That delicate and correct imitator of Tibullus, in
 his Love Elegies, Elegy xiv.

„Now, fir'd by Pope and *Virtue*, leave the age,
 „In low pursuit of self-undoing wrong,
 „And trace the author thro' his moral page,
 „Whose blameless life still answers to his
 song.,

e) Universal passions, Sat. i.

MR. THOMSON.

In his elegant and philosophical poem of the Seasons:

„Altho' not sweeter his own Homer sings,
 „Yet is his *life* the more endearing song.,,
 To the same tune also singeth that learned clerk
 of Suffolk

M. WILLIAM BROOME.

„f) Thus, nobly rising in fair *Virtue's* cause,
 „From thy own *life* transcribe th' *unerring*
laws. „

And, to close all, hear the reverend Dean of
 St. Patrick's:

„A soul with ev'ry virtue fraught,
 „By Patriots, Priests, and Poets taught.
 „Whose filial Piety excells
 „Whatever Grecian story tells.
 „A genius for each bus'ness fit,
 „Whose meanest talent is his Wit., &c.

Let us now recreate thee by turning to the
 other side, and shewing his Character drawn by
 those with whom he never conversed, and whose
 countenances he could not know, though turned
 against him: First again commencing with the
 high voiced and never enough quoted

MR. JOHN DENNIS.

f) In his Poems, and at the end of the *Odyssy*.

Who, in his Reflections on the Essay on Criticism, thus describeth him: „A little affected „hypocrite, who has nothing in his mouth but „candour, truth, friendship, good-nature, humanity, and magnanimity. He is so great a lover „of falshood, that, whenever he has a mind to „calumniate his cotemporaries, he brands them „with some defect which is just *contrary to some „good quality*, for wick all their *friends and their „acquaintance* commend them. He seems to have „a particular pique to *People of Quality*, and authors of that rank. — He must derive his religion from St. Omer's. „ — But in the Character of Mr. P. and his writings, (printed by S. Popping, 1716.) he saith, „Though he is a „professor of the worst religion, yet he *laughs at „it;* „ but that „nevertheless, he is a *virulent „Papist*; and yet a *Pillar for the Church of „England.* „

Of both which opinions

MR. LEWIS THEOBALD

seem also to be; declaring, in Mist's Journal of June 22, 1718. „That, if he is not shrewdly „abused, he made it his practice to cackle to „both *parties* in their own sentiments. „ But, as to his *pique* against *People of quality*, the same Journalist doth not agree, but saith, (May 8

1728.) „He had, by some means or other,
 „the acquaintance and friendship of the whole
 „body of our nobility.,

However contradictory this may appear, Mr. Dennis and Gildon, in the character last cited, make it all plain, by assuring us. That „he is a creature that reconciles all contradictions; „he is a beast, and a man; a Whig, and a „Tory; a writer (at one and the same time) „of *g*) Guardians and Examiners; an Assertor of „liberty, and of the dispensing power of kings; „a Jesuitical professor of truth; a base and a „foul pretender to candour., So that, upon the whole account, we must conclude him either to have been a great hypocrite, or a very honest man; a terrible imposer upon both parties, or very moderate to either.

Be it as to the judicious reader shall seem good. Sure it is, he is little favoured of certain authors, whose wrath is perilous: For one declares he ought to have a *price set on his head*, and to be hunted down as a *wild beast h*). Another protests that he does not know *what may happen*; advises him to *insure his person*; says he has *bitter enemies*, and expressly declares

g) The names of two weekly Papers. *h*) Theobald, Letter in *Mist's Journal*, June 22, 1728.

it will be well if he *escapes with his life!* i). One desires he would *cut his own throat, or hang himself* k). But Pasquin seemed rather inclined it should be done by the Government, representing him engaged in grievous designs with a Lord of Parliament, then under prosecution l). Mr. Dennis himself hath written to a *Minister*, that he is one of the most *dangerous persons in this kingdom* m); and assureth the public, that he is, an *open and mortal enemy* to his *country*; a monster, that *will*, one day, shew as *daring a soul* as a *mad Indian*, who runs a *muck* to kill the first Christian he meets n). Another gives information of *Treason* discovered in his poem o). Mr. Curl boldly supplies an imperfect verse with *Kings and Princesses*; p). And one Matthew Concanen, yet more impudent, publishes at length the Two

i) Smedley, Pref, to Gulliveriana, p. 14, 16.

k) Gulliveriana, p. 332. l) Anno 1723.

m) Anno 1729. n) Preface to Rem. on the Rape of the Lock, p. 1. 2. and in the last page of that treatise.

o) Page 6, 7. of the Preface, by Goncanen, to a book intituled, A Collection of all the Letters, Essays, Verses and Advertisements, occasioned by Pope and Swift's Miscellanies. Printed for A. Moore, octavo, 1712. p) Key to the Dunciad, 3d edit. p. 18.

most SACRED NAMES in this Nation, as members of the Dunciad *q*)!

This is prodigious! yet it is almost as strange, that in the midst of these invectives his greatest Enemies have (I know not how) born testimony to some merit in him.

Mr. THEOBALD,

in censuring his Shakespear, declares, „He has „so great an *esteem* for Mr. Pope, and so high „an *opinion* of his *genius* and *excellencies*; that, „notwithstanding he professes a *veneration almost „rising to Idolatry* for the writings of this inimitable poet, he would be very loth even to „do *him* justice, at the expence of that *other „gentleman's* character *r*).„

Mr. CHARLES GILDON,

after having violently attacked him in many pieces, at last came to wish from his heart, „That Mr. Pope would be prevailed upon to „give us Ovid's Epistles by his hand, for it is „certain we see the original of Sappho to Phaon „with much more life and likeness in his version

q) A List of Persons, &c. at the end of the fore-mentioned Collection of all the Letters, Essays, &c.

r) Introduction to his Shakespear restored, in quarto, p. 3.

„than in that of Sir Car. Scrope. And this
 „(he adds) is the more to be wished, because
 „in the English tongue we have scarce any thing
 „truly and naturally written upon Love s). He
 „also, in taxing Sir Richard Blackmore for his
 „heterodox opinions of Homer, challengeth him
 „to answer what Mr. Pope hath said in his preface
 „to that poet.

Mr. OLDMIXON

calls him a great master of our tongue; declares
 „the purity and perfection of the English lan-
 „guage to be found in his Homer; and, saying
 „there are more good verses in Dryden's Virgil
 „than in any other work, except this of our
 „author only t).„

The Author of a Letter to Mr. CIBBER
 says, „v) Pope was so good a versifier (*once*)
 „that his predecessor Mr. Dryden, and his cotem-
 „porary Mr. Prior excepted, the harmony of his
 „numbers is equal to any body's. And that he
 „had all the merit, that a man can have that
 „way.„ And

s) Commentary on the Duke of Buckingham's
 Essay, octavo, 1721, p. 97, 98. t) In his prose
 Essay on Criticism. v) Printed by J. Roberts, 1742.
 p. H.

L TESTIMONIES

Mr. THOMAS COOKE,
after much blemishing our author's Homer,
crieth out,

„But in his other works what beauties shine!

„While sweetest Music dwells in ev'ry line.

„These he admir'd, on these he stamp'd his
praise,

„And bade them live to brighten future
days w). „

So also one who takes the name of

H. STANHOPE.

the maker of certain verses to Duncan Camp-
bell x), in that poem, which is wholly a satire
on Mr. Pope, confesseth.

„'Tis true, if finest notes alone could show

„(Tun'd justly high, or regularly low)

„That we should fame to these mere vocals give;

„Pope more than we can offer should receive:

„For when some gliding river is his theme,

„His lines run smoother than the smoothest
stream, „ &c.

MIST'S JOURNAL, June 8, 1728.

Although he says, „The smooth numbers of the
„Dunciad are all that recommend it, nor has it

w) Battle of Poets, folio, p. 15. x) Printed under
the title of the Progress of Dulness, duodecimo 1728.

„any other merit; „ yet that same paper hath these words: „The author is allowed to be a „perfect master of an easy and elegant versification. *In all his works* we find the most *happy turns*, and *natural similies*, wonderfully short „and thick sown. „

The Essay on the Dunciad also owns, p. 25. it is very full of *beautiful images*. But the panegyric, which crowns all that can be said on this Poem, is bestowed by our Laureate,

Mr. COLLEY CIBBER,

who „grants it to be a better Poem of its kind „than ever was writ: „ but adds, „it was a victory over a parcel of poor wretches, whom it „was almost cowardice to conquer. — A man „might as well triumph for having killed so many „filly hies that offended him. Could he have let „them alone, by this time, poor souls! they „had all been buried in oblivion y). „ Here we see our excellent Laureate allows the justice of the satire on every man in it, but *himself*; as the great Mr. Dennis did before him.

The said

Mr. DENNIS and Mr. GILDON,

y) Cibber's Letter to Mr. Pope, p. 9, 12.

in the most furious of all their works (the fore-cited Character, p. 5.) do in concert z) confess, „That some men of *good understanding* value him „for his rhymes., And (p. 17.) „That he has

z) *in concert*) Hear how Mr. Dennis hath proved our mistake in this place, „As to my writing in „concert with Mr. Gildon, I declare upon the honour „and word of a gentleman, that I never wrote so „much as one line in *concert* with any one man what- „soever. And these two Letters from Gildon will „plainly shew, that we are not writers in *concert* „with each other.

„Sir,

„ — The height of my Ambition is to please Men „of the best Judgment; and finding that I have enter- „tained my Master agreeably, I have the extent of „the Reward of my Labour.,

„Sir,

„I had not the opportunity of hearing of your „excellent pamphlet 'till this day. I am infinitely „satisfied and pleased with it, and hope you will meet „with that encouragement your admirable performance „deserves., &c.

CH. GILDON.

„Now is it not plain, that any one who sends „such compliments to another, has not been used to „write in partnership with him to whom he sends „them?„ Dennis, Rem. on the Dunc. p 5c. Mr. Dennis is therefore welcome to take this piece to himself.

„got, like Mr. Bays in the Rehearſal, that is,
 „like Mr. Dryden) a notable knack at rhy-
 „ming, and writing ſmooth verſe. „

Of his Eſſay on Man, numerous were the
 praiſes beſtowed by his avowed enemies, in the
 imagination that the ſame was not written by
 him, as it was printed anonymously.

Thus ſang of it even

BEZALEEL MORRIS.

„Auspicious bard! while all admire thy ſtrain,
 „All but the ſelfiſh, ignorant, and vain;
 „I, whom no bribe to ſervile flatt'ry drew,
 „Muſt pay the tribute to thy merit due:
 „Thy Muſe ſublime, ſignificant, and clear,
 „Alike informs the Soul, and charms the
 Ear, „ &c.

And

Mr. LEONARD WELSTED

thus wrote *a)* to the unknown author, on the
 firſt publication of the ſaid Eſſay: „I muſt own,
 „after the reception which the vileſt and moſt
 „immoral ribaldry hath lately met with, I was
 „ſurprized to ſee what I had long deſpaired, a
 „performance deſerving the name of a poet.
 „Such, Sir, is your work. It is, indeed, above

a) In a Letter under his hand, dated March 12,
 1733.

„all commendation, and ought to have been
 „published in an age and country more worthy
 „of it. If my testimony be of weight any where,
 „you are sure to have it in the amplest man-
 „ner. „ &c. &c. &c.

Thus we see every one of his works hath
 been extolled by one or other of his most in-
 veterate Enemies; and to the success of them all
 they do unanimously give testimony. But it is
 sufficient, *instar omnium*, to behold the great critic,
 Mr. Dennis, sorely lamenting it, even from the
 Essay on Criticism to this day of the Dunciad!
 „A most notorious instance (quoth he) of the
 „depravity of genius and taste, the *approbation*
 „this Essay meets with *b*) — I can safely affirm,
 „that I never attacked any of these writings, un-
 „less they had *success* infinitely beyond their
 „merit. — This, though an empty, has been
 „a *popular* scribler. The epidemic madness of
 „the times has given him *reputation c*. — If,
 „after the cruel treatment to many extraordinary
 „men (Spencer, Lord Bacon, Ben, Johnson, Mil-
 „ton, Butler, Otway, and others) have received
 „from this country, for these last hundred years,
 „I should shift the scene, and shew all that pe-

b) Dennis, Pref to his Reflect. on the Essay on
 Criticism. *c*) Pref to his Rem. on Homer.

„nury changed at once to riot and profufenefs;
 „and more ſquandered away upon *one object*,
 „than would have ſatiſfied the greater part of
 „thoſe extraordinary men; the reader to whom
 „this one creature ſhould be unknown, would
 „fancy him a prodigy of art and nature, would
 „believe that all the great qualities of theſe per-
 „ſons were centered in him alone. — But if
 „I ſhould venture to aſſure him, that the PEOPLE
 „of ENGLAND had made ſuch a choice — the
 „reader would either believe me a *malicious*
 „*enemy*, and *ſlanderer*; or that the reign of the
 „laſt (Queen Anne's) *Miniftry* was deſigned by
 „fate to encourage *Fools d*.,,

But it happens, that this our Poet never had any Place, Penſion, or Gratuity, in any ſhape, from the ſaid glorious Queen, or any of her Miniſters. All he owed, in the whole courſe of his life, to any court, was a ſubſcription, for his Homer, of 200 *l* from King George I, and 100 *l*. from the prince and princeſs,

However, left we imagine our Author's Succeſs was conſtant and univerſal, they acquaint us of certain works in a leſs degree of repute, whereof, although owned by others, yet do they aſſure us he is the writer. Of this ſort Mr.

d) Rem. on Homer, p. 8. 9.

DENNIS *e)* ascribes to him *two Farces*, whose names he does not tell, but assures us that *there is not one jest in them*: And an imitation of Horace, whose title he does not mention, but assures us *it is much more execrable than all his works f)*. The DAILY JOURNAL, May 11. 1728 assures us, „He is below Tom. Durfey „in the Drama, because (as that writer thinks) „the Marriage Hater matched, and the Boarding „School are better than the What-d’-ye-call-it; „which is not Mr. P.’s, but Mr. Gay’s. Mr. GILDON assures us, in his New Rehearsal, p. 48. „That he was writing a *play* of the Lady „Jane Grey; „but it afterwards proved to be Mr. Row’s. We are assured by another, „He „wrote a pamphlet called Dr. Andrew Tripe *g)*; „which proved to be one Dr. Wagstaff’s. Mr. THEOBALD assures us, in *Mist* of the 27th of April, „That the treatise of the *Profound* is very „dull, and that Mr. Pope is the author of it. „The writer of *Gulliveriana* is of another opinion; and says, „the whole, or greatest part, of the „merit of this treatise must and can only be ascri- „bed to Gulliver *h)*. „ (Here, gentle reader! cannot I but smile at the strange blindness and

e) Ibid. p. 8. *f)* Character of Mr. Pope, p. 7.
g) Ibid. p. 6. *h)* Gulliv. p. 336.

positiveness of men; knowing the said treatise to appertain to none other but to me, Martinus Scriblerus.)

We are assured, in *Mist* of June 8, „That „his own *Plays** and *Farces* would better have „adorned the *Dunciad*, than those of Mr. Theobald; for he had neither genius for Tragedy „nor Comedy. „ Which whether true or not, it is not easy to judge; in as much as he had attempted neither. Unless we will take it for granted, with Mr. Cibber, that his being once very angry at hearing a friend's Play abused, was an infallible proof the Play was his own; the said Mr. Cibber thinking it impossible for a man to be much concerned for any but himself: „Now let „any man judge (saith he) by this concern, who was the true mother of the child? i) „

But from all that hath been said, the discerning reader will collect, that it little availed our author to have any Candour, since, when he declared he did not write for others, it was not credited; as little to have any Modesty, since, when he declined writing in any way himself, the presumption of others was imputed to him. If he singly enterprised one great work, he was taxed

i) Cibber's Letter to Mr. P. p. 19.

of Boldness and Madness to a prodigy *k*): If he took assistants in another, it was complained of, and represented as a great injury to the public *l*). The loftiest heroics, the lowest ballads, treatises against the state or church, satires on lords and ladies, raillery on wits and authors, squabbles with booksellers, or even full and true accounts of monsters, poisons, and murders; of any hereof was there nothing so good, nothing so bad, which hath not at one or other season been to him ascribed. If it bore no author's name, then lay he concealed; if he did, he fathered it upon that author to be yet better concealed: If it resembled any of his styles, then was it evident; if it did not, then disguised he it on set purpose. Yea, even direct oppositions in religion, principles, and politics, have equally been supposed in him inherent. Surely a most rare and singular character! Of which let the reader make what he can.

Doubtless most Commentators would hence take occasion to turn all to their Author's advantage, and from the testimony of his very Enemies would affirm, That his Capacity was bound-

k) Burnet's Homerides, p. 1. of his translation of the Iliad. *l*) The London and Mist's Journals, on his undertaking the Odyssey.

less, as well as his Imagination; that he was a perfect master of all Styles; and all Arguments; and that there was in those times no other Writer, in any kind, of any degree of excellence, save he himself. But as this is not our own sentiment, we shall determine on nothing; but leave thee, gentle reader, to steer thy judgment equally between various opinions, and to chuse whether thou wilt incline to the Testimonies of Authors avowed, or of Authors concealed; of those who knew him, or of those who knew him not.

P.



MARTINUS SCRIBLERUS

Of the POEM.

THIS poem, as it celebrateth the most grave and ancient of things, Chaos, Night, and Dulness; so is it of the most grave and ancient kind. Homer (saith Aristotle) was the first who gave the *Form*, and (saith Horace) who adapted the *Measure*, to heroic pœsy. But even before this, may be rationally presumed from what the Ancients have left written, was a piece by Homer composed, of like nature and matter with this of our Poet. For of Epic sort it appeareth to have been, yet of matter surely not unpleasant, witness what is reported of it by the learned archbishop Eustathius, in Odyss. x. And accordingly Aristotle, in his Poetic, chap. iv. doth further set forth, that as the Iliad and Odysssey gave example to Tragedy, so did this poem to Comedy its first idea.

From these authors also it should seem, that the Hero, or chief personage of it was no less *obscure*, and his understanding and sentiments no less quaint and strange (if indeed not more so) than any of the actors of our poem. MAR-

DICES was the name of this personage; whom Antiquity recordeth to have been *Dunce the first*; and surely from what we hear of him, not unworthy to be the root of so spreading a tree, and so numerous a posterity. The poem therefore celebrating him was properly and absolutely a *Dunciad*; which though now unhappily lost, yet is its nature sufficiently known by the infallible tokens aforesaid. And thus it doth appear, that the first *Dunciad* was the first Epic poem, written by Homer himself, and anterior even to the *Iliad* or *Odyssey*.

Now, forasmuch as our poet hath translated those two famous works of Homer which are yet left, he did conceive it in some sort his duty to imitate that also which was lost: And was therefore induced to bestow on it the same form which Homer's is reported to have had, namely that of Epic poem; with a title also framed after the ancient Greek manner, to wit, that of *Dunciad*.

Wonderful it is, that so few of the moderns have been stimulated to attempt some *Dunciad*! since, in the opinion of the multitude, it might cost less pain and oil than an imitation of the greater Epic. But possible it is also, that, on due reflection, the maker might find it easier to paint

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a Charlemagne, a Brute, or a Godfrey, with just pomp and dignity heroic, than a Margites, a Codrus, or a Fleckno.

We shall next declare the occasion and the cause which moved our poet to this particular work. He lived in those days, when (after Providence had permitted the invention of Printing: as a scourge for the sins of the learned) Paper also became so cheap, and Printers so numerous, that a deluge of Authors covered the land: Whereby not only the peace of the honest unwriting subject was daily molested, but unmerciful demands were made of his applause, yea of his money, by such as would neither earn the one, nor deserve the other. At the same time, the licence of the Press was such, that it grew dangerous to refuse them either: for they would forthwith publish slanders unpunished, the authors being anonymous, and skulking under the wings of Publishers, a set of men who never scrupled to vend either Calumny or Blasphemy, as long as the Town would call for it.

a) Now our author, living in those times, did conceive it an endeavour well worthy an honest Satirist, to dissuade the dull, and punish the wicked, *the only way that was left*. In that

a) Vide Bossu, Du Poeme Epique ch. viii.

public-spirituel view he laid the plan of this poem, as the greatest service he was capable (without much hurt, or being slain) to render his dear country. First, taking things from their original, he considereth the causes creative of such Authors, namely *Dulness* and *Poverty*; the one born with them, the other contracted by neglect of their proper talents, through self-conceit of greater abilities. This truth he wrappeth in an *Allegory b)* (as the construction of Epic poesy requireth) and feigns that one of these Goddesses had taken up her abode with the other, and that they jointly inspired all such writers and such works. *c)* He proceedeth to shew the *qualities* they bestow on these authors, and the *effects* they produce *d)*: then the *materials*, or *stock*, with which they furnish them *e)*; and (above all) that *self-opinion f)* which causeth it to seem to themselves vastly greater than it is, and is the prime motive of their setting up in this sad and sorry merchandice. The great power of these Goddesses acting in alliance (whereof as the one is the mother of Industry, so is the other of Plodding) was to be exemplified in some *one*, *great* and *re-*

b) Bossu, chap. vii. *c)* Book I. ver. 32, &c.

d) Ver. 45. to 54. *e)* Ver. 57. to 77. *f)* Ver. 80.

markable Action g): And none could be more so than that which our poet hath chosen *viz.* the restoration of the reign of Chaos and Night, by the ministry of Dulness their daughter, in the removal of her imperial seat from the City to the polite World; as the Action of the *Æneid* is the restoration of the empire of Troy, by the removal of the race from thence to Latium. But as Homer singing only the *Wrath* of Achilles, yet includes in his Poem the whole history of the Trojan war; in like manner our author hath drawn into this *single Action* the whole history of Dulness and her children.

A *Person* must next be fixed upon to support this Action. This *Phantom* in the poet's mind must have a *Name h)*: He finds it to be —; and he becomes of course the Hero of the poem.

The *Fable* being thus, according to the best example, one and entire, as contained in the Proposition; the *Machinery* is a continued chain of Allegories, setting forth the whole Power, Ministry, and Empire of Dulness, extended through her subordinate instruments, in all her various operations.

g) *Ibid.* chap. vii, viii. h) *Bosfu*, chap. viii.
Vide *Aristot. Poetic.* cap. ix.

This is branched into *Episodes*, each of which hath its Moral apart, though all conducive to the main end. The Crowd assembled in the second book, demonstrates the design to be more extensive than to bad poets only, and that we may expect other Episodes of the Patrons, Encouragers, or Paymasters of such authors, as occasion shall bring them forth. And the third book, if well considered, seemeth to embrace the whole World. Each of the Games relateth to some or other vile class of writers: The first concerneth the plagiarist, to whom he giveth the name of More; the second the libelous Novelist, whom he styleth Eliza; the third, the flattering Dedicator; the fourth, the bawling Critic, or noisy Poet; the fifth, the dark and dirty Party-writer; and so of the rest; assigning to each some *proper name* or other, such as he could find.

As for the *Characters*, the public hath already acknowledged how justly they are drawn: The manners are so depicted, and the sentiments so peculiar to those to whom applied, that surely to transfer them to any other or wiser personages, would be exceeding difficult: And certain it is, that every person concerned, being consul-

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ted apart, hath readily owned the resemblance of every portrait, his own excepted. So Mr. Cibber calls them, „a parcel of *poor wretches*,¹ fo „many *silly flies* i): but adds, our Author's Wit „is remarkably more bare and barren, whenever „it would fall foul on *Cibber*, than upon any „other Person whatever. „

The *Descriptions* are singular, the *Comparisons* very quaint, the *Narration* various, yet of one colour: The purity and chastity of *Diction* is so preserved, that in the places most suspicious, not the *words* but only the *images* have been censured, and yet are those images no other than have been sanctified by ancient and classical Authority (though, as was the manner of those good times, not so curiously wrapped up) yea, and commented upon by the most grave Doctors, and approved Critics.

As it beareth the name of *Epic*, it is thereby subjected to such severe indispensable rules as are laid on all Neoterics, a strict imitation of the Ancients; infomuch that any deviation, accompanied with whatever poetic beauties, hath always been censured by the sound Critic. How exact

1) Cibber's Letter to Mr. P. pag. 9, 12, 41.

that Imitation hath been in this piece. appeareth not only by its general structure, but by particular allusions infinite. many whereof have escaped both the commentator and poet himself; yea divers by his exceeding diligence are so altered and interwoven with the rest, that several have already been, and more will be, by the ignorant abused, as altogether and originally his own.

In a word, the whole poem proveth itself to be the work of our Author, when his faculties were in full vigour and perfection; at that exact time when years have ripened the Judgment, without diminishing the Imagination: which, by good Critics, is held to be punctually at *forty*. For, at that season it was that Virgil finished his *Georgics*; and Sir Richard Blackmore at the like age composing his *Arthurs*, declared the same to be the very *Acme* and pitch of life for Epic poesy: Though since he hath altered it to *sixty*, the year in which he published his *Alfred k)*, True it is, that the talents for *Criticisim*, namely smartness, quick censure, vivacity of remark, certainty of asseveration, indeed all but acerbity, seem rather the gifts

k) See his *Essays*.

of Youth than of riper Age: But it is far otherwise in *Poetry*; witness the works of Mr. Rymer and Mr. Dennis, who beginning with Criticism, became afterwards such Poets as no age hath paralleled. With good reason therefore did our author chuse to write his Essay on that subject at twenty, and reserve for his maturer years this great and wonderful work of the Dunciad. P.



5 N059



RICARDUS ARISTARCHUS
OF THE
HERO of the POEM.

OF the Nature of *Dunciad* in general, whence derived, and on what authority founded, as well as of the art and conduct of this our poem in particular, the learned and laborious Scriblerus hath, according to his manner, and with tolerable share of judgment, dissertated. But when he cometh to speak of the *Person* of the *Hero* fitted for such poem, in truth he miserably halts and hallucinates, For, misled by one Monsieur Bossu, a Gallic critic, he prateth of I cannot tell what Phantom of a Hero, only raised up to support the Fable. A putid conceit! As if Homer and Virgil, like modern Undertakets, who first build their house, and then seek out for a tenant, had contrived the story of a War and a Wandering, before they once thought either of Achilles or Æneas. We shall therefore set our good brother and the world also right in this particular, by assuring them, that, in the greater Epic, the prime intention of the M^{use} is to exalt

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Heroic Virtue, in order to propagate the love of it among the *children* of men; and consequently that the Poet's first thought must needs be turned upon a real subject meet for laud and celebration; not one whom he is to make, but one whom he may find, truly illustrious. This is the *primum mobile* of his poetic world, whence every thing is to receive life and motion. For, this subject being found, he is immediately ordained, or rather acknowledged, an *Hero*, and put upon such action as befiteth the dignity of his character.

But the Muse ceaseth not here her Eagle-flight. For sometimes, satiated with the contemplation of these *Suns* of glory, she turneth downward on her wing and darts with Jove's lightning on the *Goose* and *Serpent* kind. For we may apply to the Muse in her various moods, what an ancient master of Wisdom affirmeth of the Gods in general: *Si Dii non irascuntur impiis et injustis, nec pius utique justosque diligunt. In rebus enim diversis, aut in utramque partem moveri necesse est, aut in neutram. Itaque qui bonos diligit, et malos odit; et qui malos non odit, nec bonos diligit. Quia et diligere bonos ex odio malorum venit; et malos odisse ex bonorum caritate descendit.* Which in our vernacular

idiom may be thus interpreted: „If the Gods
 „be not provoked at evil men, neither are they
 „delighted with the good and just. For con-
 „trary objects must either excite contrary affe-
 „ctions, or no affections at all. So that he who
 „loveth good men, must at the same time hate
 „the bad; and he who hateth not bad men,
 „cannot love the good; because to love good
 „men proceedeth from an aversion to evil, and
 „to hate evil men from a tenderness to the good.”
 From this delicacy of the Muse arose the *little
 Epic*, (more lively and choleric than her elder
 sister whose bulk and complexion incline her to
 the flegmatic) and for this some notorious Vehi-
 cle of vice and folly was sought out, to make
 thereof an example. An early instance of which
 (nor could it escape the accurate Scriblerus) the
 Father of Epic poem himself affordeth us. From
 him the practice descended to the Greek Drama-
 tic poets, his offspring; who in the composition
 of their *Tetralogy*, or set of four pieces, were
 wont to make the last a *Satiric Tragedy*. Hap-
 pily one of these ancient *Dunciads* (as we may
 well term it) is come down unto us amongst
 the Tragedies of the poet Euripides. And what
 doth the reader suppose may be the subject the-
 reof? Why in truth, and it is worthy observa-

tion, the unequal Contest of an *old, dull, debauched buffoon Cyclops*, with the heaven-directed *Favourite of Minerva*; who, after having quietly born all the monster's obscene and impious ribaldry, endeth the farce in punishing him with the mark of an indelible brand in his *forehead*. May we not then be excused, if for the future we consider the Epics of Homer, Virgil, and Milton, together with this our poem, as a complete *Tetralogy*, in which the last worthily holdeth the place or station of the *satiric piece*.

Proceed we therefore in our subject. It hath been long, and, alas for pity! still remaineth a question, whether the Hero of the *greater Epic* should be an *honest Man*; or, as the French critics express it, *un honnête homme* a): but it never admitted of any doubt, but that the Hero of the *little Epic* should be just the contrary. Hence, to the advantage of our Dunciad, we may observe how much juster the *Moral* of that Poem must needs be, where so important a question is previously decided.

But then it is not every Knave, nor (let me add) every Fool, that is a fit subject for a Dunciad. There must still exist some Analogy, if

a) Si un Heros Poétique doit être un honnête homme. Bossu, du Poème Epique, lib. v. ch. 5.

not Resemblance of Qualities between the Heroes of the two Poems; and this in order to admit what Neoteric critics call the *Parody*, one of the liveliest graces of the little Epic. Thus it being agreed, that the constituent qualities of the greater Epic Hero, are *Wisdom*, *Bravery*, and *Love*, from whence springeth *heroic Virtue*; it followeth, that thöte of the lesser Epic Hero, should be *Vanity*, *Affurance*, and *Debauchery*, from which happy assemblage resulteth *heroic Dulness*, the never dying subject of this our Poëm.

This being confessed, come we now to particulars. It is the character of true *Wisdom*, to seek its chief support and confidence within itself; and to place that support in the resources which proceed from a conscious rectitude of Will. And are the advantages of *Vanity*, when arising to the heroic standard, at all short of this self-complacence? Nay, are they not, in the opinion of the enamoured owner, far beyond it? „Let the „world (will such an one say) impute to me „what folly or weakness they please; but till „*Wisdom* can give me something that will make „me more heartily happy, I am content to be GAZED AT b).„ This, we see, is *Vanity* according to the *heroic* gage or measure; not that

b) Dedication to the Life of C. C.

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low and ignoble species which pretendeth to *Virtues* we have not, but the laudable ambition of being *gazed at* for glorying in those *Vices*, which every body knows we have. „The world „may ask (says he) why I make my follies pu- „blic? Why not? I have passed my time very „pleasantly with them c). „ In short, there is no sort of Vanity such a Hero would scruple, but that which might go near to degrade him from his high station in this our Dunciad; namely, „whether it would not be *Vanity* in him, to „take shame to himself for *not being a wise „man d)?* „

Bravery, the second attribute of the true Hero, is Courage manifesting itself in every limb; while its correspondent Virtue in the mock Hero, is, that same Courage all collected into the *Face*. And as Power when drawn together, must needs have more force and spirit than when dispersed we generally find this kind of courage in so high and heroic a degree, that it insults not only Men, but Gods. Mezentius is without doubt the bravest character in all the *Aeneis*: But how? His bravery, we know, was an high courage of blasphemy. And can we say less of this brave man's, who having told us that he

c) *Life*, p. 2. octavo Edit. d) *Life*, *ibid*.

placed „his *Summum bonum* in those follies,
 „which he was not content barely to possess but
 „would likewise glory in.,„ adds, „*If I am mis-*
 „*guided, 'TIS NATURE'S FAULT, and I follow*
 „HER e).„ Nor can we be mistaken in making
 this happy quality a species of *Courage*, when we
 consider those illustrious marks of it, which made
 his *FACE* „more known (as he justly boasteth)
 „than most in the kingdom.,„ and his *Language*
 to consist of what we must allow to be the most
daring Figure of Speech, that wick is taken from
 the *Name of God*.

Gentle Love, the next ingredient in the true
 Hero's composition, is a mere bird of passage,
 or (as Shakespear calls it) *summer-teeming Lust*,
 and evaporates in the heat of *Youth*; doubtless
 by that refinement it suffers in passing through
 those *certain strainers* which our Poet somewhere
 speaketh of. But when it is let alone to work
 upon the *Lees*, it acquireth strength by *Old age*;
 and becometh a lasting ornament to the little
 Epic. It is true indeed, there is one objection
 to its fitness for such an use: For not only the
 Ignorant may think it *common*, but it is admit-
 ted to be so, even by Him who best knoweth
 its value. „Don't you think (argueth he) to

e) Life, p. 23. octavo.

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„say only a man has his *Whore* f), ought to go
 „for little or nothing? Because *defendit numerus*;
 „take the first ten thousand men you meet,
 „and, I believe, you would be no loser if you
 „betted ten to one, that every single sinner of
 „them, one with another, had been guilty of the
 „same frailty g). „ But here he seemeth not to
 have done justice to himself: The man is sure
 enough a Hero, who hath his Lady at fourscore.
 How doth his Modesty herein lessen the merit
 of a *whole wellspent* Life: not taking to him-
 self the commendation (which *Horace* accounted
 the greatest in a theatrical character) of conti-
 nuing to the very *drags*, the same he was from
 the beginning.

— Serverur ad IMUM

Qualis ab incepto processerat. —

But here, in justice both to the Poet and the
 Hero, let us farther remark, that the calling her
his whore, implieth she was *his own*, and not
 his *neighbour's*. Truly a commendable Conti-
 nence! and such as Scipio himself must have

f) Alluding to these lines in the Epist. to Dr.
 Arbutnot:

„And has not Colly *still* his Lord and Whore,
 „His Butchers Henly, his Free-Masons Moore?

g) Letter to Mr. P. p. 46.

applauded. For how much Self-denial was necessary not to covet his Neighbour's whore? and what disorders must the coveting her have occasioned in that Society, where (according to his Political Calculator) *nine* in *ten* of all ages have their *concubines*?

We have now, as briefly as we could devise, gone through the three constituent Qualities of either Hero. But it is not in any, or in all of these, that Heroism properly or essentially resideth. It is a lucky result rather from the collision of these lively Qualities against one another. Thus, as from Wisdom, Bravery, and Love, ariseth *Magnanimity*, the object of *Admiration*, which is the aim of the greater Epic; so from Vanity, Assurance, and Debauchery, springeth *Buffoonry*, the source of *Ridicule*, that „laughing „ornament,„ as he well termeth it *h*), of the little Epic.

He is not ashamed (God forbid he ever should be ashamed!) of this character; who deemeth, that not *Reason* but *Risibility* distinguisheth the human species from the brutal. „As „Nature (saith this profound Philosopher) distinguished our species from the mute creation by „our *Risibility*, her design MUST have been by

h) Letter to Mr. P. p. 31.

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„that faculty as evidently to raise our HAPPINESS, as by our *os sublime* (OUR ERECTED FACES) to lift the dignity of our FORM above them i).„ All this considered how complete a Hero must he be, as well as how happy a Man, whose Ridibility lieth not barely in his *muscles*, as in the common sort, but (as himself informeth us) in his very *spiritus*; and whose *O, sublime* is not simply an *erect face*, but a brazen head, as should seem by his preferring it to one of Iron, said to belong to the late king of Sweden k)?

But whatever personal qualities a Hero may have, the examples of Achilles and Aeneas shew us, that all those are of small avail, without the constant *assistance of the Gods*: for the subversion and erection of Empires have never been adjudged the work of Man. How greatly however then we may esteem of his high talents, we can hardly conceive his personal prowess alone sufficient to restore the decayed empire of Dulness. So weighty an atchievement must require the particular favour and protection of the GREAT: who being the natural patrons and supporters of *Letters*, as the ancient Gods were of *Troy*, must first be drawn off and engaged

i) Life, p. 23. 24. k) Letter, p. 8.

in another interest, before the total subversion of them can be accomplished. To surmount, therefore, this last and greatest difficulty, we have, in this excellent man, a professed Favourite and Intimado of the Great. And look, of what force ancient Piety was to draw the Gods into the party of Aeneas, that, and much stronger is modern incense, to engage the Great in the party of Dulness.

Thus have we essayed to pourtray or shadow out this noble Imp of Fame. But now the impatient reader will be apt to say, if so many and various graces go to the making up a Hero, what mortal shall suffice to bear his character? Ill hath he read, who seeth not, in every trace of this picture, that *individual*, ALL-ACCOMPLISHED PERSON, in whom these rare virtues and lucky circumstances have agreed to meet and concentre with the strongest lustre and fullest harmony.

The good Scriblerus indeed, nay the World itself, might be imposed on in the late spurious editions, by I can't tell what *Sham-Hero*, or *Phantom*: But it was not so easy to impose on HIM whom this egregious error most of all concerned. For no sooner had the fourth book

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laid open the high and swelling scene, but he recognized his own heroic Acts: And when he came to the words.

Soft on her lap her Laureat son reclines, (though *Laureat* imply no more than *one crowned with laurel*, as befiteth any Associate or Consort in Empire) he loudly resented this indignity to violated Majesty. Indeed not without cause, he being there represented as *fast asleep*; so misbecoming the eye of empire, which, like that of Providence, should never doze nor slumber. „Hah! (saith he) fast asleep, „it seems! that's a little too strong. Pert and „dull at least you might have allowed me, but „as seldom asleep as any fool *l*).. However, the injured Hero may comfort himself with this reflexion, that tho' it be a *sleep*, yet it is not the *sleep, of death*, but of *immortality*. Here he will *m*) *live* at least, tho' not *awake*; and in no worse condition than many an enchanted Warrior before him. The famous *Durandarte*, for instance, was, like him, cast into a long slumber by *Merlin the British Bard* and Necromancer: and his example, for submitting to it with a good grace, might be of use to our Hero. For that disastrous knight being sorely pressed

l) Letter, p. 53. *m*) Letter, p. 1.

or driven to make his answer by several *persons of quality*, only replied with a sigh, *Patience, and shuffle the cards n).*

But now, as nothing in this world, no not the most sacred and perfect things either of Religion or Government, can escape the sting of Envy, methinks I already hear these carpers objecting to the clearness of our Hero's title.

It would never (say they) have been esteemed sufficient to make an Hero for the Iliad or Aeneis, that Achilles was brave enough to overturn one Empire, or Ænæas pious enough to raise another, had they not been Goddess-born and Princes bred. What then did this Author mean, by erecting a Player instead of one of his Patrons, (a person *never a hero even on the stage o),) to this dignity of Colleague in the empire of Dulness, and Atchiever of a work that neither old Omar, Attila, nor John of Leiden could entirely bring to pass

To all this we have, as we conceive, a sufficient answer from the Roman historian. *Fabrum esse suæ quemque fortuna: That every man is the Smith of his own fortune.* The politic Florentine, Nicholas Machiavel, goeth still further,

n) Don Quixotte, Part. ii. Book ii. ch. 22.

o) See Life, p. 148.

and affirmeth that a man needeth but to *believe himself a Hero* to be one of the worthiest. „Let him (saith he) but fancy himself capable of „the highest things, and he will of course be able „to atchieve them.„ From this principle it follows, that nothing can exceed our Hero's prowess; as nothing ever equalled the greatness of his conceptions. Hear how he constantly paragons himself; at one time to ALEXANDER the Great and CHARLES the XII. of SWEDEN, for the excess and delicacy of his Ambition *p*); to HENRY the IV. of FRANCE for honest Policy *q*); to the first BRUTUS, for love of Liberty *r*); and to SIR ROBERT WALPOLE, for good Government while in power *s*): At another time, to the godlike SOCRATES, for his diversions and amusements *t*); to HORACE, MONTAIGNE, and SIR WILLIAM TEMPLE, for an elegant Vanity that maketh them for ever read and admired *v*); to two Lord CHANCELLORS, for Law, from whom, when confederate against him at the bar, he carried away the prize of Eloquence *w*); and to say all in a word, to the right reverend the Lord BISHOP of

p) Life, p. 149. *q*) P. 424. *r*) P. 366.
s) P. 457. *t*) P. 18. *v*) P. 425. *w*) P. 436.
437.

LONDON himself, in the art of writing *pastoral letters* x).

Nor did his *Actions* fall short of the sublimity of his Conceit. In his early youth he met the Revolution y) face to face in Nottingham, at a time when his betters contented themselves with *following* her. It was here he got acquainted with *Old Battle-Array*, of whom he had made so honourable mention in one of his immortal Odes. But he shone in Courts as well as in camps: He was called up the nation fell in labour of this Revolution z); and was a gossip at her christening, with the Bishop and the ladies a).

As to his *Birth*, it is true he pretendeth no relation either to Heathen God or Goddess; but, what is as good, he was descended from a *Maker* of both b). And that he did not pass himself on the world for a Hero, as well by birth as education, was his own fault: For, his lineage he bringeth into his life as an Anecdote, and is sensible he had it in his power *to be thought no body's son at all* c): And what is that but coming into the world a Hero?

x) P. 52, y) P. 47. z) P. 57. a) P. 58. 59.
b) A Statuary. c) Life, p. 6.

LXXXIV RICARDUS ARISTARCHUS

But be it, (the punctilious Laws of Epic Poetry so requiring) that a Hero of more than mortal birth must needs be had, even for this we have a remedy. We can easily derive our Hero's Pedigree from a Goddess of no small power and authority amongst men; and legitimate and install him after the right classical and authentic fashion: For, like as the ancient Sages found a Son of Mars in a mighty warrior; a Son of Neptune in a harmonious Poet; so have we here, if need be, a Son of FORTUNE in an artful *Gamester*. And who fitter than the Offspring of *Chance*, to assist in restoring the Empire of *Night* and *Chaos*?

There is in truth another objection of greater weight, namely, „That this Hero still existeth, and hath not yet finished his earthly „course. For if Solon said well,

— ultima semper

Expectanda dies homini: dicique beatus

Ante obitum nemo supremaque funera debet;

„if no man can be called happy till his death, „surely much less can any one, till then, be „pronounced a Hero: this species of men being „far more subject than others to the caprices of Fortune and Humour. „ But to this also we have an answer, that will (we hope) be deemed

decisive. It cometh from *himself*, who, to cut this matter short, hath solemnly protested that *he will never change or amend*.

With regard to his *Vanity*, he declareth that nothing shall ever part them. „Nature „(saith he) hath amply supplied me in Vanity; „a pleasure which neither the pertness of Wit, „nor the gravity of Wisdom, will ever persuade „me to part with *d*).„ Our poet had charitably endeavoured to administer a cure to it: But he telleth us plainly. „My superiors perhaps may „be mended by him; but for my part I own „myself incorrigible. I look upon my Follies as „the best part of my Fortune *e*).„ And with good reason: We see to what they have brought him!

Secondly as to *Buffoonry*, „Is it (saith he) „a time of day for me to leave off these foole- „ries, and set up a new character? I can no „more put off my Follies than my Skin; I ha- „ve often tried, but they stick too close to me; „nor am I sure my friends are displeas'd with „them, for in this light I afford them frequent „matter of mirth, &c. &c. *f*).„ Having then so publicly declared himself *incorrigible*, he is become *dead in law*, (I mean the *law Epopœian*) and

d) P. 424. *e*) P. 19. *f*) P. 17.

devolveth upon the Poet as his property: who may take him, and deal with him, as if he had been dead as long as an old Egyptian hero: that is to say, *embowel and embalm him for posterity.*

Nothing therefore (we conceive) remaineth to hinder his own Prophecy of himself from taking immediate effect. A rare felicity! and what few prophets have had the satisfaction to see, alive! Nor can we conclude better than with that extraordinary one of his, which is conceived in these Oraculous words, MY DULNESS WILL FIND SOMEBODY TO DO IT RIGHT g).

Tandem Phœbus adest, morsusque inferre
parantem
Congelat, et patulos, ut erant, INDURAT
hiatus h)

- f) P. 17. g) Ibid. p. 243. octavo edit.
h) Ovid, of the serpent biting at Orpheus's head.

5 N059





By
A U T H O R I T Y .

By virtue of the authority in us vested by the Act for subjecting Poets to the power of a Licenser, we have revised this Piece; where finding the style and appellation of KING to have been given to a certain Pretender, Pseudo-Poet, or Phantom, of the name of TIBBALD; and apprehending the same may be deemed in some sort a Reflection on Majesty, or at least an insult on that Legal authority which has bestowed on another Person the Crown of Poesy: We have orz

dered the said Pretender, Pseudo-Poet, or Phantom, utterly to vanish and evaporate out of this world: and do declare the said Throne of Poesy from henceforth to be abdicated and vacant, unless duly and lawfully supplied by the LAUREATE himself. And it is hereby enacted, that no other person do presume to fill the same.

JC. Ch.



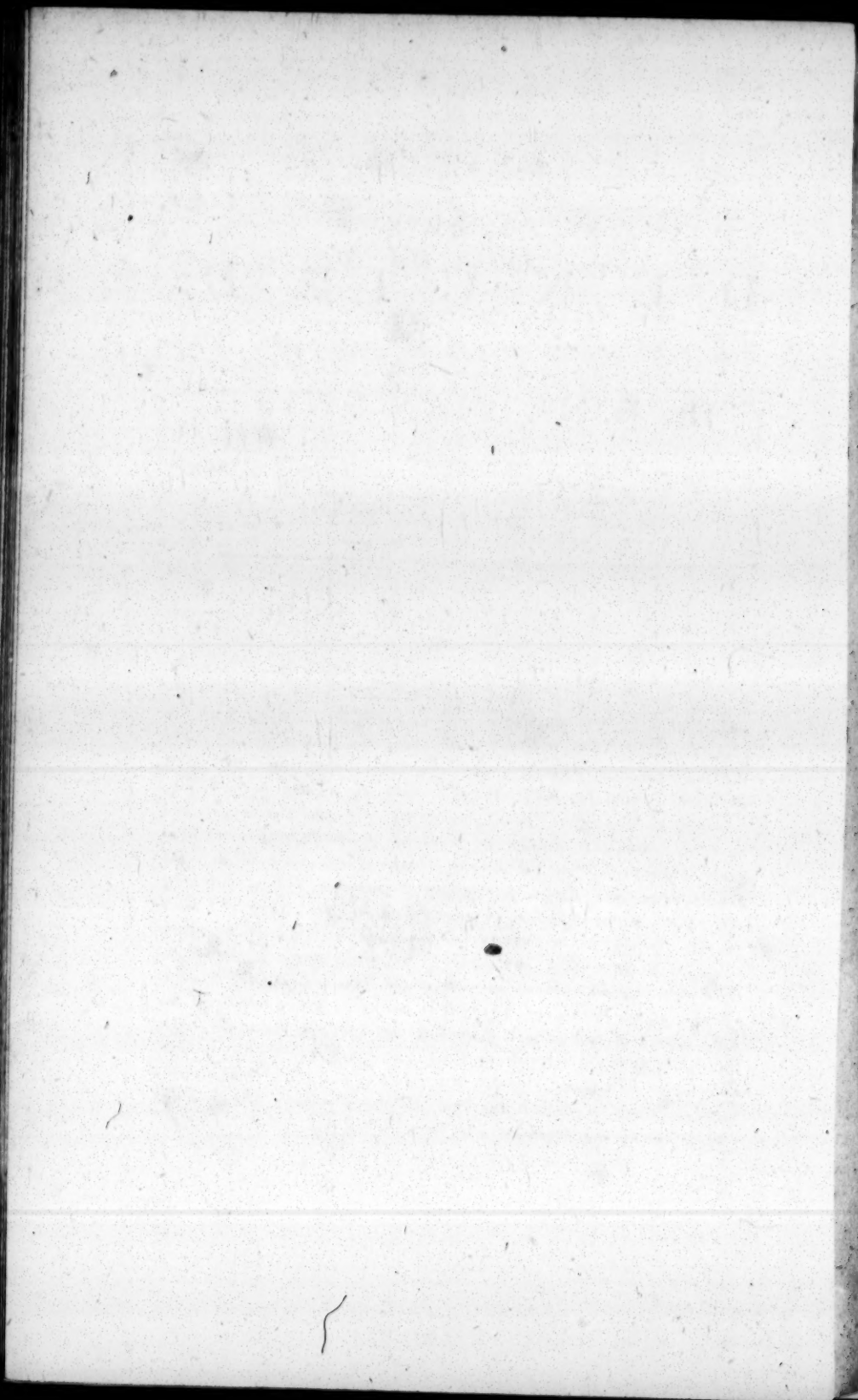


THE
D U N C I A D:
TO
Dr. JONATHAN SWIFT.

BOOK the FIRST.

A R G U M E N T.

THE Proposition, the Invocation, and the Inscription. Then the Original of the great empire of Dulness, and cause of the continuance thereof. The College of the Goddess in the City, with her private Academy for Poets in particular; the Governors of it, and the four Cardinal Virtues. Then the Poem hastes into the midst of things, presenting her, on the evening of a Lord Mayor's day, revolving the long succession of her Sons, and the glories past and to come. She fixes her eye on Bays to be the Instrument of that great Event which is the Subject of the Poem. He is described pensive among his Books, giving up the Cause, and apprehending the Period of her Empire: After debating whether to betake himself to the Church, or to Gaming, or to Party-writing, he raises an Altar of proper books, and (making first his solemn prayer and declaration) purposes thereon to sacrifice all his unsuccessful writings. As the pile is kindled, the Goddess, beholding the flame from her seat, flies and puts it out by casting upon it the poem of Thulé. She forthwith reveals herself to him, transports him to her Temple, unfolds her Arts, and initiates him into her Mysteries; then announcing the death of Eusden the Poet Laureate, anoints him, carries him to Court, and proclaims him Successor.





BOOK I.

THE Mighty Mother, and her Son, who brings
The Smithfield Muses to the ear of Kings,

VARIATIONS.

VER. I. *The Mighty Mother, &c.* in the first Edd. in was thus,
Books and the Man I sing, the first who brings
The Smithfield Muses to the Ear of Kings.
Say, great Patricians! since yourselves inspire
These wondrous works (so Jove and Fate require)
Say, for what cause, in vain decry'd and curst,
Still —

IMITATIONS.

*Say, great Patricians! since your selves inspire
These wondrous works*

— *Dii cœptis (nam vos murastis & illas.)* Ovid. Met. i.

REMARKS.

THE DUNCIAD.) It is an inconvenience, to which Writers of reputation are subject, that the Justice of their resentment is not always rightly understood. For the calumnies of dull Authors being soon forgotten, and those whom they aimed to injure, not caring to recal to memory the particulars of false and scandalous abuse, their necessary correction is suspected of severity unprovoked. But, in this case, it would be but candid to estimate the chastisement on the general Character of the offender, compared with that of the Person injured. Let this serve with the candid Reader, in justification of the *Poet*; and, on occasion, of the *Editor*.

THE DUNCIAD, sic MS. It may well be disputed whether this be a right reading: Ought it not rather to be spelled *Dunciad*, as the Etymology evidently demands? *Dunce* with an *e*, therefore *Dunciad* with an *e*. That accurate and punctual Man

I sing. Say you, her instruments the Great!
Call'd to this work by Dulness, Jove, and Fate;

REMARKS.

of Letters, the Restorer of *Shakespear*, constantly observes the preservation of this very Letter *e*, in spelling the Name of his beloved Author, and not like his common careless Editors, with the omission of one, nay sometimes of two *ee's*, (as *Shakspear*) which is utterly unpardonable. „Nor is the neglect of a *Single Letter* „so trivial as to some it may appear; the alteration whereof in a „learned language is an Atchievement that brings honour to the „Critic who advances it; and Dr. Bentley will be remembered to „posterity for his performances of this sort, as long as the world „shall have any esteem for the remains of Memander and Philemon. „ THEOBALD.

This is surely a slip in the learned author of the foregoing note; there having been since produced by an accurate Antiquary, an *Autograph* of *Shakspeare* himself, whereby it appears that he spelled his own name without the first *e*. And upon this authority it was, that those most Critical Curators of his Monument in Westminster Abby erased the former wrong reading, and restored the true spelling on a new piece of old Egyptian Granite. Nor for this only do they deserve our thanks, but for exhibiting on the same Monument the first Specimen of an *Edition* of an author in *Marble*; where (as may be seen on comparing the Tomb with the Book) in the space of five lines, two Words and a whole Verse are changed, and it is to be hoped will there stand, and outlast whatever hath been hitherto done in Paper; as for the future, our learned Sister University (the other Eye of England) is taking care to perpetuate a *Total new Shakespear*, at the Clarendon press. BENTL.

It is to be noted, that this great Critic also has omitted one circumstance; which is, that the Inscription with the Name of *Shakespeare* was intended to be placed on the Marble Scroll to which he points with his hand, instead of which it is now placed behind his back, and that Specimen of an *Edition* is put on the Scroll, which indeed *Shakspeare* hath great reason to point at. ANON.

Though I have at just a value for the letter *E*, as any Grammarian living, and the same affection for the Name of this Poem

You by whose care, in vain decry'd and curst, 5
Still Duncè the second reigns like Duncè the first;

REMARKS.

as any Critic for that of his Author; yet cannot it induce me to agree with those who would add yet another *e* to it, and call it the *Duncelade*; which being a French and foreign termination, is no way proper to a word entirely English, and vernacular. One *e* therefore in this case is right, and two *e*'s wrong. Yet upon the whole I shall follow the Manuscript, and print it without any *e* at all; moved thereto by Authority (at all times, with Critics, equal, if not superior to Reason.) In which method of proceeding, I can never enough praise my good friend, the exact Mr. Tho. Hearne; who, if any word occur, which to him and all mankind is evidently wrong, yet keeps he it in the Text with due reverence, and only remarks in the Margin *sic MS.* In like manner we shall not amend this error in the Title itself, but only note it *obiter*, to evince to the learned that it was not our fault, nor any effect of our ignorance or inattention.

SCRIBLERUS.

This Poem was written in the year 1726. In the next year an imperfect Edition was published at Dublin, and reprinted at London in twelves; another at Dublin, and another at London in Octavo; and three others in twelves the same year. But there was a perfect Edition before that of London in quarto; which was intended with Notes. We are willing to acquaint Posterity, that this Poem was presented to King George the second and his Queen by the hands of Sir Robert Walpole, on the 12th of March, 1728 — 9.

SCHOL. VET.

It was expressly confessed in the Preface to the first edition, that this Poem was not published by the Author himself. It was printed originally in a foreign Country, And what foreign Country? Why, one notorious for blunders; where finding blanks

IMITATIONS.

VER. 6. Alluding to a verse of Mr. Dryden, not in Mac Fleckno (as is said ignorantly in the Key to the *Dunciad*, p. 1.) but in his verses to Mr. Congreve,

And Tom the second reigns like Tom the first.

Say, how the Goddess bade Britannia sleep,
And pour'd her Spirit o'er the land and deep.

REMARKS.

only instead of proper names, these blunderers filled them up at their pleasure.

The very *Hero* of the Poem hath been mistaken to this hour; so that we are obliged to open our Notes with a discovery who he really was. We learn from the former Editor; that this Piece was presented by the Hands of Sir Robert Walpole to King George II. Now the author directly tells us, his *Hero* is the Man

— who brings

The Smithfield Muses to the ear of Kings.

And it is notorious who was the person on whom this Prince conferred the honour of the *Laurel*.

It appears as plainly from the *Apostrophe* to the *Great* in the third verse, that Tibbald could not be the person, who was never an Author in fashion, or caressed by the Great, whereas this single characteristic is sufficient to point out the true *Hero*; who, above all other Poets of his time, was the *Peculiar Delight* and *Chosen Companion* of the Nobility of England; and wrote, as he himself tells us, certain of his Works at the *earnest Desire of Persons of Quality*.

Lastly, The sixth verse affords full proof; this Poet being only one who was universally known to have had a *Son* so exactly like him, in his poetical, theatrical, political, and moral Capacities, that it could justly be said of him

Still Dance the second reigns like Dance the first.

BENTL.

VER. I. *The Mighty Mother, and her Son, &c.*) Thy Reader ought here to be cautioned; that the *Mother* and not the *Son*, is the principal Agent of this Poem: The latter of them is only chosen as her Colleague (as was anciently the custom in Rome before some great Expedition) the main action of the Poem being by no means the Coronation of the Laureate, which is performed in the very first book, but the Restoration of the Empire of Dulness in Britain, which is not accomplished till the last.

W.

Ibid. — *her Son who brings, &c.*) Wonderful is the stupidity of all the former Critics and Commentators on this work! It

In eldest time, e'er mortals writ or read,
E'er Pallas issu'd from the Thund'rer's head, 10

REMARKS.

breaks forth at the very first line. The author of the Critique prefixed to *Sawney*, a Poem, p. 5. hath been so dull as to explain *the Man who brings, &c.* not of the hero of the piece, but of our Poet himself, as if he vaunted that *Kings* were to be his readers; an honour, which though this Poem hath had, yet knoweth he how to receive it with more modesty.

We remit this Ignorant to the first lines of the *Aeneid*, assuring him that *Virgil* there speaketh not of himself, but of *Aeneas*:

Arma virumque cano, Trojæ qui primus ab oris
Italiam, fato profugus, Lavinæque venit
Littora: mûlum ille & terris iactatus & alto, &c.

I cite the whole three verses, that I may by the way offer a *Conjectural Emendation*, purely my own, upon each: First, oris should be read *avis*, it being, as we see *Æn. ii. 513.* from the altar of *Jupiter Hæcæus* that *Aeneas*, fled as soon as he saw *Priam* slain. In the second line I would read *statu* for *fato*, since it is most clear it was by *Winds* that he arrived at the *shore* of Italy. *Jactatus*, in the third, is surely as improperly applied to *servis*, as proper to *also*; to say a man is *lost on land*, is much at one with saying *he walks at sea: Risum teneatis, amici?* Correct it, as I doubt not it ought to be, *vexatus*.

SCRIBLERUS.

VER. 2. *The Smithfield Muscs*) *Smithfield* is the place where Bartholomew Fair was kept, whose shews, machines, and dramatical entertainments, formerly agreeable only to the taste of the Rabble, were, by the Hero of this poem and others of equal genius, brought to the Theatres of Covent-garden, Lincoln-inn-fields, and the Hay-marker, to be the reigning pleasures of the Court and Town. This happened in the Reigns of King George I, and II. See Book iii.

VER. 4. *By Dalacfs, Jove, and Fate:*) i. e. By their *Judgments*, their *Interests*, and their *Inclinations*.

VER. 7. *Say how the Goddess, &c.*) The Poet ventureth to sing the *Action* of the Goddess: but the *Passion* she impresseth on her illustrious Votaries, he thinketh can be only told by themselves.

SCRIBL. W.

Dulness o'er all possess'd her ancient right,
 Daughter of Chaos and eternal Night,
 Fate in their dorage this fair Idiot gave,
 Gross as her fire, and as her mother grave,
 Laborious, heavy, busy, bold and blind, 15
 She rul'd, in native Anarchy, the mind.

REMARKS.

VER. 12. *Daughter of Chaos &c.*) The beauty of the whole Allegory being purely of the poetical kind, we think it not our proper business, as a Scholiast, to meddle with it: But leave it (as we shall in general all such) to the reader; remarking only that *Chaos* (according to *Hesiod's* $\Theta\alpha\sigma\gamma\omega\gamma\iota\sigma\sigma$) was the Progenitor of all the Gods.

SCRIBL.

VER. 15. *Laborious, heavy, busy, bold, &c.*) I wonder the learned Scriblerus has omitted to advertise the Reader, at the opening of this Poem, that Dulness here is not to be taken contractedly for mere Stupidity, but in the enlarged sense of the word, for all Slowness of Apprehension, shortness of Sight, or imperfect Sense of things. It includes (as we see by the Poet's own words) Labour, Industry, and some degrees of activity and Boldness: a ruling principle not inert, but turning topsy turvy the Understanding, and inducing an Anarchy or confused State of Mind. This remark ought to be carried along with the reader throughout the work; and without this caution he will be apt to mistake the importance of many of the Characters, as well as of the Design of the Poet. Hence it is, that some have complained he chuses too mean a subject, and imagined he employs himself, like Domitian, in killing flies; whereas those who have the true key will find he sports with nobler quarry, and embraces a larger compass; or (as one saith, on a like occasion)

Will see his Work, like Jacob's ladder, rise,

Its foot in dirt, its head amid the skies,

BENTL.

VER. 16. *She rul'd, in native Anarchy, the mind.*) *The native Anarchy of the mind* is that state which precedes the time of Reason's assuming the rule of the Passions. But in that state, the uncontrolled violence of the Passions would soon bring things to confusion, were it not for the intervention of DULNESS

Still her old Empire to restore she tries,
For, born a Goddess, Dulness never dies.

O Thou! whatever title please thine ear,
Dean, Drapier, Bickerstaff, or Gulliver! 20
Whether thou chuse Cervantes' serious air,
Or laugh and shake in Rab'lais' easy chair.
Or praise the Court, or magnify mankind,

VARIATIONS.

After VER. 22. in the MS.

Or in the graver Gown instruct mankind,

Or silent let thy morals tell thy mind.

But this was to be understood, as the Poet says, *ironic*, like the 23^d Verse.

REMARKS.

in this absence of Reason; who, though she cannot regulate them like Reason, yet blunts and deadens their Vigour, and, indeed produces some of the good effects of it: Hence it is that *Dulness* has often the appearance of Reason. This is the only good she ever did; and the candid Poet is careful to tell it in the very introduction of his Poem. It is to be observed indeed, that this is spoken of the universal rule of Dulness in ancient days, but we may form an idea of it from her partial Government in latter times. W.

VER. 17. (*Still her old Empire to restore*) This Restoration makes the Completion, of the Poem. *Vide* Book iv. W.

VER. 20. — (*Drapier, Bickerstaff, or Gulliver!*) The several names and characters he assumed in his ludicrous, his spleenetic, or his Party-writings; which take in all his works. W.

VER. 23. — (*laugh and shake in Rab'lais' easy chair*) The imagery is exquisite; and the equivoque in the last words, gives a peculiar elegance to the whole expression. The *easy chair* suits his age: *Rab'lais' easy chair* marks his character: and he fills and possesses it as the heir and successor of that original genius. W.

Or thy griev'd Country's copper chains unbind;
 From thy Bœotic tho' her Pow'r retires, 25
 Mourn not, my SWIFT, at ought our Realm acquires.
 Here pleas'd behold her mighty wings out-spread
 To hatch a new Saturnian age of Lead.

Close to those walls where Folly holds her throne,
 And laughs to think Monroe would take her down,

VARIATIONS.

VER. 29. *Close to those walls &c.*) In the former Edd. thus,
 Where wave the tatter'd ensigns of Rag-fair,
 A yawning ruin hangs and nods in air;
 Keen hollow winds howl thro' the bleak recess,
 Emblem of Music caus'd by Emptiness;
 Here in one bed two shiv'ring Sisters lie,
 The Cave of Poverty and Poetry.

Var. *Where wave the tattering ensigns of Rag-fair,*) *Rag-fair* is a place near the *Tower of London*, where old cloaths and frippery are sold.

REMARKS.

VER. 24. *Or praise the Courts, or magnify mankind,*) *Ironice*, alluding to *Gulliver's* representations of both. --- The next line relates to the papers of the *Draper* against the currency of *Wood's* Copper coin in *Ireland*, which, upon the great discontent of the people, his Majesty was graciously pleas'd to recal.

VER. 26. *Mourn not, my Swift! at ought our realm acquires,*) *Ironice iterum*. The Politics of *England* and *Ireland* were at this time by some thought to be opposite, or interfering with each other: *Dr. Swift* of course was in the interest of the latter, our Author of the former.

VER. 28. *To hatch a new Saturnian age of Lead.*) The ancient Golden Age is by Poets styled *Saturnian*, as being under the reign of *Saturn*: but in the Chemical language *Saturn* is *Lead*. She is said here only to be spreading her wings to hatch this Age; which is not produced completely till the fourth book.

Where o'er the gates, by his fam'd father's hand, 31
Great Cibber's brazen brainless brothers stand;
One Cell there is, conceal'd from vulgar eye,

VARIATIONS.

Var. *A yawning ruin hangs and nods in air; —
Here in one Bed two shiv'ring Sisters lie,
The Cave of Poverty and Poetry.*)

Hear upon this place the forecited Critic on the *Dunciad*. „These
„lines (saith he) have no construction, or are nonsense. The two
„shiv'ring Sisters must be the sister-caves of Poverty and Poetry,
„or the bed and cave of Poverty and Poetry must be the same,
„questionless, if they lie in one bed) and the two Sisters the Lord
„knows who.„ O the construction of grammatical heads! *Virgil*
writeth thus: *Æn.* i.

Fronte sub adversa scopulis pendentibus antrum:
Intus aquae dulces, viyoque sedilia faxo;
Nympharum domus. —

May we not say in like manner, „The Nymphs must be the wa-
„ters and the stones, or the waters and the stones must be the
„houses of the Nymphs?„ *Insulse!* The second line *Intus aqua,*
&c. is a parenthesis (as are two lines of our Author, *Keen hollow*
Winds, &c.) and it is the *Antrum*, and the *yawning Ruin*, in the
line before that parenthesis, which are the *Domus* and the *Cave*.

Let me again, I beseech thee, Reader, present thee with another
Conjectural Emendation on *Virgil's scopulis pendentibus*: He
is here describing a place, whither the weary Mariners of *Æneas*
repaired to dress their dinner. — *Fessi — frugesque receptas & tor-
vere parans flammis*: What has *scopulis pendentibus* here to do?
Indeed the *aqua dulces* and *sedilia* are something; *sweet waters* to
drink, and *seats* to rest on: the other is surely an error of the
Copyists. Restore it, without the least scruple, *Populis prandenti-
bus*.

But for this and a thousand more, expect our *Virgil Restor'd,*
SCRIBLERUS.

REMARKS.

VER. 31. *By his fam'd father's hand,*) / Mr. Caius - Gabriel
Cibber, father of the Poet-Laureate. The two Statues of the

The Cave of Poverty and Poetry.

Keen, hollow winds howl thro' the bleak recess, 35
Emblem of Music caus'd by Emptiness.

REMARKS.

Lunatics over the gates of Bedlam-hospital were done by him, and (as the son justly says of them) are no ill monuments of his fame as an Artist.

VER. 33. *One Cell there is.*) The cell of poor Poetry is here very properly represented as a little *unwindowed Hall* in the neighbourhood of the Magnific *College* of Bedlam; and as the surest Seminary to supply those learned Walls with professors. For there cannot be a plainer Symptom of Madness than for Men to chuse Poverty and Contempt; to starve themselves and offend the public by scribbling,

Escape in Monsters, and amaze the Town.

when they might have benefited themselves and others in profitable and honest employments. The *Qualities* and *Productions* of the students of this private Academy are afterwards described in this first book; as are also their *Actions* throughout the second; by which it appears, how near allied Dulness is to Madness. This naturally prepares us for the subject of the third book, where we find them in union, and acting in conjunction to produce the Catastrophe of the fourth; a mad poetical Sibyl leading our Hero through the Regions of Vision, to animate him in the present undertaking, by a view of the past triumphs of Barbarism over Science. W.

VER. 34. *Poverty and Poetry.*) I cannot here omit a remark that will greatly endear our Author to every one, who shall attentively observe that Humanity and Candor, which every where appears in him towards those unhappy objects of the ridicule of all mankind, the bad Poets. He here imputes all scandalous rhymes, scurrilous weekly papers, base flatteries, wretched elegies, songs, and verses (even from those sung at Court to ballads in the streets) not so much to malice or servility as to Dulness; and not so much to Dulness as to Necessity. And thus, at the very commencement of his Satire, makes an apology for all that are to be satirized.

Hence Bards, like Proteus long in vain ty'd down,
 Escape in Monsters, and amaze the town.
 Hence Miscellanies spring, the weekly boast

REMARKS.

VER. 37. Hence Bards, like Proteus long in vain ty'd down,
 Escape in Monsters, and amaze the town.)

Ovid has given us a very orderly account of these escapes,
 Sunt, quibus in plures jus est transire figuras:
 Ut tibi, complexi terram maris incola, Proteu;
 Nunc violentus aper; nunc, quem tetigisse timent,
 Anguis eras; modo te faciebant cornua Taurum:
 Sape Lapis poteras. Met. viii.

Neither Palæphatus, Phurnutus, nor Heraclides give us any steady light into the mythology of this mysterious fable. If I be not deceived in a part of learning which has so long exercised my pen, by *Proteus* must certainly be meant a hacknied Town-scribler; and 'by his Transformations, the various disguises such a one assumes, to elude the pursuit of his irreconcilable enemy, the Bailiff. And in this light, doubtless Horace understood the Fable, where, speaking of *Proteus*, he says,

Quum rapiens in jus malis videntem alienis,
 Fict aper, &c.

Proteus is represented as one bred of the mud and slime of Egypt, the original soil of Arts and Letters: And what is a Town-scribler, but a creature made up of the excrements of luxurious Science? By the change then into a *Boar*, is meant his character of a furious and dirty Party-writer; the *Snake* signifies a *Libeller*; and the *Horns of the Bull*; the *Dilemma's* of a *Polemical Answerer*. These are the three great parts he assumes; and when he has completed his circle, he sinks back again, as the last change into a *Stone* denotes, into his natural state of immoveable Stupidity. Hence it is, that the Poet, where speaking at large of all these various Metamorphoses in the second Book, describes *Mother Osborne*, the great Antitype of our *Proteus*, in v. 312. after all her changes, as at last quite *stupidified to Stone*. If I may expect thanks of the learned world for this discovery, I would by no means deprive that excellent Critic of his share, who discovered before me, that in the cha-

Of Curl's chaste press, and Lintot's rubric post: 40
 Hence hymning Tyburn's elegiac lines,
 Hence Journals, Medleys, Merc'ries, MAGAZINES:

VARIATIONS.

VER. 41. in the former lines,

Hence hymning Tyburn's elegiac Lay,

Hence the soft sing-song on Cecilia's Day.

VER. 42. Alludes to the annual Songs composed to Music on St. Cecilia's Feast.

REMARKS.

rafter of Proteus was designed *Sophistam, Magnum, Politicum, præsertim rebus omnibus sese accommodantem*. Which in English is, *A political writer, a Libeller, and a Disputer, writing indifferently for or against every party in the State, every sect in Religion, and every character in the private life*. See my *Fables Ovid explain'd*.

ABBE BANIER. W.

VER. 40. *Curl's chaste press and Lintot's rubric Post*;) Two Booksellers, of whom see Book ii. The former was fined by the Court of King's Bench for publishing obscene Books; the latter usually adorned his shop with titles in red letters.

VER. 41. *Hence hymning Tyburn's elegiac lines*;) It is an ancient English custom for the Malefactors to sing a Psalm at their execution at Tyburn; and no less customary to print Elegies on their deaths, at the same time, or before.

VER. 42. *MAGAZINES*;) The common Name of those upstart collections in prose and verse; where Dulness assumes all the various shapes of folly to draw in and cajole the Rabble. The eruption of every miserable Scribler; the dirty scum of every stagnant News-Paper; the rags of worn-out Nonsense and Scandal, picked up from every Dunghill; under the title of *Essays, Reflections, Queries, Songs, Epigrams, Riddles, &c.* equally the disgrace of human Wit, Morality, and Common Sense. P. W.

IMITATIONS.

VER. 41, 42. *Hence hymning Tyburn's — Hence, &c.*)

— Genus unde Latinum,

Albanique patres, aque altæ mœnia Romæ.

Virg. Æn. i.

Sepulchral Lies, our holy walls to grace,
And New-year Odes, and all the Grub-street race.

In clouded Majesty here Dulness shone; 45
Four guardian Virtues, round, support her throne:
Fierce champion Fortitude, that knows no fears
Of hisses, blows, or want, or loss of ears:

REMARKS.

VER. 43. *sepulchral Lies,*) Is a just satire on the Flatteries and Fashions admitted to be inscribed on the walls of Churches, in Epitaphs; which occasioned the following Epigram,

Friend! in your Epitaphs, I'm griev'd,
So very much is said;
One half will never be believ'd,
The other never read.

VER. 44. *New-year Odes,*) Made by the Poet Laureate for the time being, to be sung at Court on every New-year's day, the words of which are happily drowned in the voices and instruments. The *New-year Odes* of the Hero of this work were of a cast distinguished from all that preceded him, and made a conspicuous part of his character as a writer, which doubtless induced our Author to mention them here so particularly.

VER. 45. *In clouded Majesty here Dulness shone;*) See this Cloud removed, or rolled back, or gathered up to her head, book iv. v. 17, 18. It is worth while to compare this description of the Majesty of Dulness in a state of peace and tranquillity, with that more busy scene where she mounts the throne in triumph, and is not so much supported by her own Virtues, as by the princely consciousness of having destroyed all other. W.

IMITATIONS.

VER. 45. *In clouded Majesty*)

— the Moon

Rising in clouded Majesty — *Milton, Book iv.*

VER. 48 — *that knows no fears*

Of hisses, blows, or want, or loss of ears:)

Quem neque pauperies, neque mors, neque vincula terrent. *Hor.*

Calm Temperance, whose blessings those partake
 Who hunger, and who thirst for scribbling sake: 50
 Prudence, whose glass presents th'approaching jayl:
 Poetic Justice, with her lifted scale,
 Where, in nice balance, truth with gold she weighs,
 And solid Pudding against empty praise.

Here she beholds the Chaos dark and deep, 55
 Where nameless Somethings in their causes sleep,

REMARKS.

VER. 50. *Who hunger, and who thirst, &c.*) „This is an „allusion to a text in Scripture, which shews, in Mr. Pope, a „delight in prophaness, „said Curl upon this place. But it is very familiar with Shakespear to allude to passages of Scripture. Out of a great number I will select a few, in which he not only alludes to, but quotes the very Text from holy Writ. In *All's well that ends well*, *I am no great Nebuchadnezzar, I have not much skill in grass*. Ibid. *They are for the flowery way that leads to the broad gate and the great fire*. Matt. vii. 13. In *Much ado about nothing*, *All, all, and moreover God saw him when he was hid in the Garden*. Gen. iii. 8. (in a very jocosè scene.) In *Love's labour lost*, he talks of Samson's carrying the gates on his back; In the *merry Wives of Windsor*, of Goliath and the weaver's beam; and in *Henry IV.* Fallstaff's soldiers are compared to Lazarus and the prodigal son.

The first part of this note is Mr. CURL's, the rest is Mr. THEOBALD's Appendix to Shakespear Restor'd, p. 144.

IMITATIONS.

VER. 55. *Here she beholds the Chaos dark and deep,*
Where nameless Somethings, &c.)

That is to say, unformed things, which are either made into Poems or Plays, as the Bookfelles or the Players bid most. These lines allude to the following in Garth's *Dispensary*, Cant. vi.

Within the chambers of the globe they spy
 The beds where sleeping vegetables lie,
 'Till the glad summons of a genial ray
 Unbinds the glebe, and calls them out to day.

'Till genial Jacob, or a warm Third Day,
 Call forth each mass, a Poem, or a Play:
 How hints, like spawn, scarce quick in embryo lie,
 How new-born nonsense first is raught to cry, 60
 Maggots half-form'd in rhyme exactly meet,
 And learn to crawl upon poetic feet.
 Here one poor word an hundred clenches makes,
 And ductile dulness new meanders takes;
 There motley Images her fancy strike, 65
 Figures ill pair'd, and Similes unlike.
 She sees a Mob of Metaphors advance,
 Pleas'd with the madness of the mazy dance;
 How Tragedy and Comedy embrace;

REMARKS.

VER. 57. *genial Jacob,*) Tonson. The famous race of Book-sellers of that name.

VER. 63. *Here one poor word an hundred clenches makes,*) It may not be amiss to give an instance or two of these operations of *Dulness* out of the Works of her Sons, celebrated in the Poem. A great Critic formerly held these clenches in such abhorrence, that he declared, „he that would pun, would pick a pocket.„ Yet Mr. Dennis's works afford us notable examples in this kind: „*Alexander Pope* hath sent abroad into the world as many *Bulls* „ as his name sake *Pope Alexander* — Let us take the initial and „ final letters of his Name, *viz. A. P—E*, and they give you the „ idea of an *Ape*, — *Pope* comes from the Latin word *Popa*, „ which signifies a little Wart; or from *popysma*, because he was „ continually *popping* out squibs of wit, or rather *Popysmas*, or „ *Popisms*.„ DENNIS on *Hom.* and Daily Journal, June 11, 1728.

IMITATIONS.

VER. 64. *And ductile Dulness, &c.*) A parody on a verse in Garth, Cant. i.

How ductile matter new meanders takes.

How Farce and Epic get a jumbled race ; 70
 How Time himself stands still at her command,
 Realms shift their Place, and Ocean turns to land.
 Here gay Description Ægypt glads with show'rs,
 Or gives to Zembla fruits, to Barca flow'r ;
 Glit'ring with ice here hoary hills are seen, 75
 There painted vallies of eternal green,
 In cold December fragrant chaplets blow,
 And heavy harvests nod beneath the snow.
 All these, and more, the cloud-compelling Queen
 Beholds thro' fogs, that magnify the scene. 80
 She, tinsel'd o'er in robes of varying hues,
 With self-applause her wild creation views ;

REMARKS.

VER. 70. &c. *How Farce and Epic — how Time himself, &c.*) Allude to the transgressions of the *Unities* in the Plays of such poets. For the miracles wrought upon *Time* and *Place*, and the mixture of Tragedy and Comedy, Farce and Epic, see Pluto and Proserpine, Penelope, &c. if yet extant.

VER. 73. *Ægypt glads with show'rs.*) In the Lower Ægypt Rain is of no use, the over-flowing of the Nile being sufficient to impregnate the soil. — These six verses represent the Inconsistencies in the descriptions of poets, who heap together all glittering and gawdy images, though incompatible in one season, in one scene.

See the Guardian No. 40. parag. 6. See also *Eusilen's* whose works, if to be found. It would not have been unpleasant to have given Examples of all these species of bad writing from these Authors, but that it is already done in our Treatise of the *Bathos*.

SCRIBL.

IMITATIONS.

VER. 79. *The cloud-compelling Queen*) From Homer's Epithet of Jupiter, *νεφεληγερέτα Ζεὺς*.

Sees momentary monsters rise and fall,
 And with her own fools-colours gilds them all.
 'Twas on the day, when * * rich and grave, 85
 Like Cimon, triumph'd both on land and wave :
 (Pomps without guilt, of bloodless swords and maces,
 Glad chains, warm furs, broad banners, and broad faces)
 Now Night descending, the proud scene was o'er,
 But liv'd in Settle's numbers, one day more. 90

VARIATIONS.

VER. 85. in the former Editions,
 'Twas on the day when Thorold, rich and grave.
 Sir George Thorold, Lord Mayor of London in the year 1720.

REMARKS.

VER. 83. *Sees momentary monsters rise and fall, And with her own fools-colours gilds them all.* i. e. Sets off unnatural conceptions in false and tumid expression. W.

VER. 85, 86. *'Twas on the Day, when * * rich and grave, Like Cimon, triumph'd* Viz. a Lord Mayor's Day; his name the author had left in blanks, but most certainly could never be that which the Editor foisted in formerly, and which no way agrees with the chronology of the poem. BENTL.

The Procession of a Lord Mayor is made partly by land, and partly by water. — Cimon, the famous Athenian General, obtained a victory by sea, and another by land, on the same day, over the Persians and Barbarians.

VER. 88. *Glad Chains,* The Ignorance of these Moderns! This was alter'd in one edition to *Gold Chains*, shewing more regard to the metal of which the chains of Aldermen are made, than to the beauty of the Latinism and Græcism, nay of figurative speech itself: *Latus segetes*, glad, for making glad, &c.

SCRIBLERUS.

VER. 90. *But liv'd in Settle's numbers, one day more* A beautiful manner of speaking, usual with poets in praise of poetry, in which kind nothing is finer than those lines of Mr. Addison :

Now May'rs and Shrieves all hush'd and satiate lay,
 Yer eat, in dreams, the custard of the day;
 While pensivè Poets painful vigils keep,
 Sleepless themselves, to give their readers sleep.
 Much to the mindful Queen the feast recalls 95
 , What City Swans once sung within the walls;
 Much she revolves their arts, their ancient praise,
 And sure succession down from Heywood's days.
 She saw, with joy, the line immortal run,
 Each fire impress'd and glaring in his son: 100
 So watchful Bruin forms, with plastic care,
 Each growing lump, and brings it to a Bear.

REMARKS.

Sometimes, misguided by the tuneful throng,
 I look for streams immortaliz'd in song,
 That lost in silence and oblivion lie,
 Dumb are their fountains, and their channels dry;
 Yet run for ever by the Muses' skill.
 And in the smooth description murmur still.

Ibid. *But liv'd, in Settle's numbers one day more.*) Settle was poet to the City of London. His office was to compose yearly panegyrics upon the Lord Mayors; and verses to be spoken in the Pageants: But that part of the shows being at length frugally abolished, the employment of City-poet ceased; so that upon Settle's demise there was no successor to that place.

VER. 98. *John Heywood*, whose Interludes were printed in the time of Henry VIII.

VER. 103. *Old Pryn in vesse's Daniel*) The first edition had it,

She saw in Norton all his father shine:
 a great Mistake! for Daniel de Foe had parts, but Norton De Foe was a wretched writer, and never attempted Poetry. Much more justly is Daniel himself made successor to W. Pryn, both of whom wrote Verses as well as Politics; as appears by the Poem *De jure divino*, &c. of De Foe, and by these lines in Cowley's Miscellanies, on the other:

She saw old Pryn in restless Daniel shine,
And Eusden eke out Blackmore's endless line;

REMARKS.

— One lately did not fear

(Without the Muses leave) to plant Verse here.

But it produced such base, rough, crabbed, hedge —

Rhymes, as e'en set the hearers ears on edge:

Written by *William Pryn Esquire, the*

Year of our Lord, six hundred thirty three.

Brave Jersey Muse! and he's for his high Style

Call'd to this day the Homer of the Isle.

And both these authors had a resemblance in their fates as well as writings, having been alike sentenced to the Pillory.

VER. 104. *And Eusden eke out, &c.*) Laurence Eusden Poet laureate. Mr. Jacob gives a catalogue of some few only of his works, which were very numerous. Mr. Cook, in his *Battle of Poets*, saith of him,

Eusden, a laurel'd Bard, by fortune rais'd,

By very few was read, by fewer prais'd.

Mr. Oldmixon, in his *Arts of Logic and Rhetoric*, p. 413, 414. affirms, „That of all the Galimatias he ever met with, none comes up to some verses of this poet, which have as much of the „Ridiculum and the Fustian in them as can well be jumbled together, and are of that sort of nonsense, which so perfectly confounds all ideas, that there is no distinct one left in the mind., Farther he says of him, „That he hath prophesied his own poetry shall be sweeter than Catullus, Ovid, and Tibullus: but we „have little hope of the accomplishment of it, from what he „hath lately published., Upon which Mr. Oldmixon has not spared a reflexion, „That the putting the Laurel on the head of „one who writ such verses, will give futurity a very lively idea „of the judgment and justice of those who bestowed it., Ibid. p. 417. But the well-known learning of that Noble Person, who was then Lord Chamberlain, might have screened him from this unmannerly reflection. Nor ought Mr. Oldmixon to complain, so long after, that the Laurel would have better become his own brows or any others: It were more decent to acquiesce in the opinion of the Duke of Buckingham upon this matter:

She saw slow Philips creep like Tate's poor page, 105
And all the mighty Mad in Dennis rage.

REMARKS.

— In rush'd Eusden, and cry'd, Who shall have it,
But I, the true Laureate, to whom the King gave it?
Apollo beg'd pardon, and granted his claim,
But vow'd that till then he ne'er heard of his name.

(*Session of Poets.*)

The same plea might also serve for his successor, Mr. Cibber; and is further strengthened in the following Epigram, made on that occasion:

In merry old England it once was a rule,
The King had his Poet, and also his Fool:
But no were so frugal, I'd have you to know it,
That Cibber can serve both for Fool and for Poet.

Of Blackmore, see Book ii. Of Philips, Book i. v. 262. and Book iii. *prope fin.*

Nahum Tate was Poet Laureate, a cold writer, of no invention; but sometimes translated tolerably when befriended by Mr. Dryden. In his second part of *Abfalom and Achitophel* are above two hundred admirable lines together of that great hand, which strongly shine through the insipidity of the rest. Something parallel may be observed of another author here mentioned.

VER. 106. *And all the mighty Mad*) This is by no means to be understood literally, as if Mr. Dennis were really mad, according to the Narrative of Dr. Norris in Swift and Pope's *Miscellanies*, vol. iii. No — it is spoken of that *excellent and divine Madness*, so often mentioned by Plato; that poetical rage and enthusiasm, with which Mr. D. hath in his time, been highly possessed; and of those *extraordinary bins and motions* whereof he himself so feelingly treats in his preface to the Rem. on Pr. Arth. (See notes on Book ii. ver. 268.)

Ibid. *And all the mighty Mad in Dennis rage.*) Mr. Theobald, in the *Censor*, vol. ii. N. 33. calls Mr. Dennis by the name of *Furius*. „The modern *Furius* is to be looked upon as more an „object of pity, than of that which he daily provokes, laugh- „ter and contempt. Did we really know how much this poor „man (*I wish that reflection on poverty had been spared*) suffers

In each she marks her image full exprest,
But chief in BAYS's monster-breeding breast;

VARIATIONS.

VER. 108. *But chief in Bay's &c.* In the former Edd. thus,]

But chief in Tibbald's monster-breeding breast;
Sees Gods with Dæmons in strange league engage,
And earth, and heav'n, and hell her battles wage,
She ey'd the Bard, where supperless he sat,
And pin'd, unconscious of his rising fate;
Studious he sat, with all his Books around,
Sinking from thought to thought, &c. —

Var. *Tibbald*) Author of a pamphlet intitled, *Shakespear restor'd*. During two whole years while Mr. Pope was preparing his Edition of Shakespear, he publish'd Advertisements, requesting assistance, and promising satisfaction to any who could contribute to its greater perfection. But this Restorer, who was at that time soliciting favours of him by letters, did wholly conceal his design, till after its publication: (which he was since not ashamed to own, in a *Daily Journal* of Nov. 26, 1728.) And then an outcry was made in the Prints, that our Author had joined with the Bookseller to raise an *extravagant subscription*: in which he had no share, of which he had no knowledge, and against which he had publickly advertised in his own proposals for *Homer*. Probably that Proceeding elevated *Tibbald* to the dignity he holds in this Poem, which he seems to deserve no other way better than his brethren; unless we impute it to the share he had in the Journals, cited among the *Testimonies of Authors* prefixed to this work.

REMARKS.

„by being contradicted, or which is the same thing in effect, by
„hearing another praised; we should, in commission, sometimes
„attend to him with a silent nod, and let him go away with
„the triumphs of his ill nature. — *Poot Furius* (*again*) when any
„of his cotemporaries are spoken well of, quitting the ground
„of the present dispute, steps back a thousand years to call in
„the succour of the Ancients. His very panegyric is spiteful, and
„he uses it for the same reason as some Ladies do their com-

Bays, form'd by nature Stage and Town to blefs,
And act, and be, a Coxcomb with fuccels. 110

REMARKS.

„mendations of a dead beauty, who would never have had
„their good word, but that a living one happened to be men-
„tioned in their company. His applaufe is nor the tribute of
„Heart, but the facrifice of his *Revenge*, „ *&c.* Indeed his pie-
ces againft our poet are fomewhat of an angry character, and as
they are now fcarce extrant, a tafte of his ftyle may be fatisfac-
tory to the curious. „A young, fquab, fhort gentleman, whose
„outward form, though it fhould be that of downright monkey,
„would not differ fo much from human fhape as his unthin-
„king immaterial part does from human understanding. — He
„is as ftupid and as venomous as a hunch-back'd road. — A
„book through which folly and ignorance, thofe bethren fo lame
„and impotent, do ridiculously look very big and very dull,
„and strut and hobble, cheek by jowl, with their arms on kim-
„bo, being led and fupported, and bully-back'd by that blind
„Heftor, Impudence. „ *Refléct. on the Eflay on Criticiſm.*
p. 26, 29, 30.

It would be unjuft nor to add his reasons for this Fury, they
are fo ftong and fo coercive: „I regard him (faith he) as an
„*Enemy*, nor fo much to me, as to my King, to my Country,
„to my Religion, and to that Liberty which has been the foie
„felicity of my life. A vagary of Fortune, who is fometimes
„pleafed to be frolicksome, and the epidemic *Madnefs of the ti-*
„*mes* have given him *Reputation* and Reputation (as Hobbes ſays)
„is *Power*, and *that has made him dangerous*. Therefore I look
„on it as my duty to King George, whose faithful Subject I am;
„to my *Country*, of which I have appeared a constant lover; to
„the *Laws*. under whose protection I have fo long lived; and to
„the *Liberty* of my *Country*, more dear to me than life, of which
„I have now for forty years been a constant affertor, *&c.* I
„look upon it as my duty, I ſay, to do — *you ſhall fee what* —
„to pull the lion's ſkin from this little Aſs, which popular error
„has thrown round him; and to ſhew that this Author, who
„has been lately fo much in vogue, has neither ſenſe in his
„thoughts, nor Englifh in his expreffions. „ DENNIS, *Rem.*
on Hon. Pref. p. 2, 91, &c.

Dulness with transport eyes the lively Dunce,
Remem'ring she herself was Pertness once.

REMARKS.

Besides these public-spirited reasons, Mr. D. had a private one; which, by his manner of expressing it in p. 92. appears to have been equally strong. He was even in bodily fear of his life from the machinations of the said Mr. P. „The story (says he) is too long to be told, but who would be acquainted with it, may hear it from Mr. Curl, my Bookseller. — However, what my reason has suggested to me, that I have with a just confidence said, in defiance of his two clandestine weapons, his *Slander* and his *Poison*. „ Which last words of his book plainly discover Mr. D.'s suspicion was that of being *poisoned*, in like manner as Mr. Curl had been before him: of which fact see *A full and true account of a horrid and barbarous revenge, by poison, on the body of Edmund Curl*, printed in 1716, the year antecedent to that wherein these Remarks of Mr. Dennis were published. But what puts it beyond all question, is a passage in a very warm treatise, in which Mr. D. was also concerned, price two pence, called *A true character of Mr. Pope and his writings*, printed for S. Popping, 1716; in the tenth page whereof he is said „to have insulted people on those calamities and diseases which he himself gave them, by administering *Poison* to them: „and is called (p. 4.) „a lurking way-laying coward, „and a stabber in the dark. „ Which (with many other things most lively set forth in that piece) must have rendered him a terror, not to Mr. Dennis only, but to all christian people. This charitable warning only provoked our incorrigible Poet to write the following Epigram:

Should Dennis publish, you had stabb'd your Brother,
Lampoon'd your Monarch, or debauch'd your Mother;
Say, what revenge on Dennis can be had?
Too dull for laughter, for reply too mad:
On one so poor you cannot take the law;
On one so old your sword you scorn to draw:
Uncag'd then let the harmless monster rage,
Secure in dulness, madness, want, and age.

For the rest; Mr. John Dennis was the son of a Sadler in London, born in 1657. He paid court to Mr. Dryden: and hay-

Now (shame to Fortune!) an ill Run at Play
Blank'd his bold visage, and a thin third day :

REMARKS.

ing obtained some correspondence with Mr. Wicherly and Mr. Congreve, he immediately obliged the public with their Letters. He made himself known to the Government by many admirable schemes and projects; which the Ministry, for reasons best known to themselves, constantly kept private. For his character, as a writer, it is given us as follows: „Mr. Dennis is excellent at „Pindaric writings, perfectly regular in all his performances, and „a person of sound Learning. That he is master of a great deal „of Penetration and Judgment, his criticisms (particularly on *Prince Arthur*) do sufficiently demonstrate.„ From the same account it „also appears that he writ Plays „more to get Reputation than „Money.„ DENNIS of himself. See Giles Jacob's Lives of Dram. Poets, p. 68, 69. compar'd with p. 286.

VER. 109. *Bays, form'd by Nature, &c.*) It is hoped the poet here hath done full justice to his Hero's character, which it were a great mistake to imagine was wholly sunk in stupidity: he is allowed to have supported it with a wonderful mixture of Vivacity. This character is heightened according to his own desire, in a Letter he wrote to our author. „Pert and dull „at least you might have allowed me. What! am I only to be „dull, and dull still, and again, and for ever?„ He then solemnly appealed to his own conscience, that „he could not think „himself so, nor believe that our Poet did; but that he spoke „worse of him than he could possibly think and concluded it „must be merely to shew his *Wis*, or for some *Profit* or *Lucre* „to himself.„ Life of C. C. chap. vii. and Letter to Mr. P. pag. 15. 40. 53. And to shew his claim to what the Poet was so unwilling to allow him, of being *Pert* as well as *dull*, he declares he will have the *last word*; which occasioned the following Epigram:

Quoth Cibber to Pope, Tho' in Verse you foreclose,
I'll have the last Word; for by G—, I'll write prose.
Poor Colly, thy Reas'ning is none of the strongest,
For know, the last Word is the Word that lasts longest.

VER. 112. *Remembering she herself was Perriness once.*) The Poet had told us, ver. 13. that this fair daughter of *Night* and

Swearing and supperless the Hero fate, 115
 Blasphem'd his Gods, the Dice, and damn'd his Fate.
 Then gnaw'd his Pen, then dash'd it on the ground,

REMARKS.

chaos was got by them in their dotage; a time of life when Parents are most apt to spoil their children by too great indulgence. It is not to be thought strange therefore, that over-much carefing should make even *Dulness* herself *perverse*, especially in her youth; though her own natural *Alacrity* was in sinking or towards *Gravity*.

SCRIBL. W.

VER. 113. (*shame to Fortune!*) Because she usually shews favour to persons of this Character, who have a three-fold pretence to it.

VER. 115. (*supperless the Hero fate,*) It is amazing how the sense of this hath been mistaken by all the former commentators, who most idly suppose it to imply that the Hero of the poem wanted a supper. In truth a great absurdity! Not that we are ignorant that the Hero of Homer's *Odyssey* is frequently in that circumstance, and therefore it can no way derogate from the grandeur of Epic Poem to represent such Hero under a calamity, to which the greatest, not only of Criticks and Poets, but of Kings and Warriors have been subject. But much more refined, I will venture to say, is the meaning of our author: It was to give us obliquely, a curious precept, or, what *Bosfu* calls, a *disguised sentence*, that „*Temperance is the life of Study.* „ The language of poesy brings all into action; and to represent a Critic encompassed with books but without a supper, is a picture which lively expresseth how much the true Critic prefers the diet of the mind to that of the body, one of which he always castigates, and often totally neglects for the greater improvement of the other.

SCRIBL.

But since the discovery of the true Hero of the poem, may we not add, that nothing was so natural, after so great a loss of Money at Dice, or of Reputation by his Play, as that the Poet should have no great stomach to eat a supper? Besides, how well has the Poet consulted his Heroic Character, in adding that he *swore* all the time?

BENTL.

Sinking from thought to thought, a vast profound!
 Plung'd for his sense, but found no bottom there,
 Yet wrote and flounder'd on, in mere despair. 120
 Round him much Embryo, much Abortion lay,
 Much future Ode, and abdicated Play:
 Nonsense precipitate, like running Lead,
 That slip'd thro' Cracks and Zig-zags of the Head;
 All that on Folly Frenzy could beget, 125
 Fruits of dull Heat, and Sooterkins of Wit,
 Next o'er his Books his eyes began to roll,
 In pleasing memory of all he stole,
 How here he sip'd, how there he plunder'd snug,
 And suck'd all o'er like an industrious Bug, 130
 Here lay poor Fletcher's half-eat scenes and here

VARIATIONS.

VER. 121. *Round him much Embryo &c.*) In the former Editions thus,

He roll'd his Eyes that witness'd huge dismay,
 Where yet unpawn'd much learned lumber lay;
 Volumes, whose size the space exactly fill'd,
 Or which fond authors were so good to gild,
 Or where, by sculpture made for ever known,
 The page admires new beauties not its own.
 Here swells the shelf &c. —

REMARKS.

VER. 131. *poor Fletcher's half-eat scenes,)* A great number of them taken out to patch up his Plays.

IMITATIONS.

Var. *He roll'd his eyes that witness'd huge dismay.*

— *round he throws his eyes,*

That witness'd huge affliction and dismay. Milt. B. i.

The progress of a bad poet in his thoughts, being (like the progress of the Devil in Milton) through a *Chaos*, might probably suggest this imitation.

The Frillery of crucify'd Moliere;
 There hapless Shakespear, yet of Tibbald fore,
 Wish'd he had blotted for himself before.
 The rest on Out-side merit but presume, 135
 Or serve (like other Fools) to fill a room;

REMARKS.

VER. 132. *The Frillery*) „When I fitted up an old play, „it was a good housewife will mend old linen, when she has „not better employment.,, Life, p. 217. *Osavo*.

VER. 133. *hapless Shakespear, &c.*) It is not to be doubted but Bays was a subscriber to Tibbald's Shakespear. He was frequently liberal this way; and, as he tells us, „subscribed to „Mr Pope's Homer, out of pure Generosity and Civility; but „when Mr. Pope did so to his Noniuror, he concluded it could „be nothing but a joke.,, Letter to Mr. P. p. 24.

This Tibbald, or Theobald, published an edition of Shakespear, of which he was so proud himself as to say, in one of *Mist's Journals*, June 8, „That to expose any Errors in it was „impracticable.,, And in another, April 27, „That whatever „care might for the future be taken by any other Editor, he „would still give above five hundred Emendations, that *shall* „escape them all.,,

VER. 104. *wish'd he had blotted*) It was a ridiculous praise which the Players gave to Shakespear, „that he never blotted „a line.,, Ben Johnson honestly wish'd he had blotted a thousand; and Shakespear would certainly have wish'd the same. if he had lived to see those alterations in his works, which, not the Actors only (and especially the daring Hero of this Poem) have made on the *Stage*, but the presumptuous Critics of our days in their *Editions*.

VER. 135. *The rest on Out-side merit &c.*) This Library is divided into three parts; the first consists of those authors from whom he stole, and whose works he mangled; the second, of such as fitted the shelves, or were gilded for shew, or adorned with pictures; the third class our author calls solid learning, old bodies of Divinity, old Commentaries, old English Printers, or old English Translations: all very voluminous, and fit to erect altars to Dulness.

Such with their shelves as due proportion hold,
 Or their fond Parents dress'd in red and gold;
 Or where the pictures for the page atone,
 And Quarles is fav'd by Beauties not his own. 140
 Here swells the shelf with Ogilby the great;
 There stamp'd with arms, Newcastle shines complete:
 Here all his suffering brotherhood retire,
 And 'scape the martyrdom of jakes and fire:
 A Gothic Library! of Greece and Rome 145
 Well purg'd, and worthy Settle, Banks, and Broome.

VARIATIONS.

VER. 146. in the first Edit. it was

Well-purg'd, and worthy W—y, W—s, and Bl—

And in the following alter'd to Withers, Quarles, and Blome,
 on which was the following note:

It was printed in the surreptitious editions, *W—ly*, *W—s*,
 who were persons eminent for good life; the one writ the *Life*
 of Christ in verse, the other some valuable pieces in the lyric
 kind on pious subjects. The line is here restor'd according to
 its original.

„George Withers was a great pretender to poetical zeal against
 „the vices of the times, and abused the greatest personages in
 „power, which brought upon him frequent *Corrections*. The *Mar-*
 „*shal'sea* and *Newgate* were no strangers to him., WINSTANLY.
Quarles was as dull a writer, but an honest man. *Blome's* books
 are remarkable for their cuts.

IMITATIONS.

VER. 140. in the former Edd.

The page admires new beauties not it's own.

Miraturque novas frondes & non sua poma. Virg. Geor. ii.

But, high above, more solid Learning shone,
The Classics of an Age that heard of none;

REMARKS.

VER. 141. *Ogilby the great;*) „John Ogilby was one, who, „from a late initiation into literature, made such a progress as „might well style him the prodigy of his time! sending into „the world so many large Volumes! His translations of Homer „and Virgil done to the life, and with such excellent sculptures: „And (what added great grace to his works) he printed them „all on special good paper, and in a very good letter.” WINSTANLY, Lives of Poets.

VER. 142. *There, stamp'd with arms, Newcastle shines complete;*) „The Duchess of Newcastle was one who busied herself in „the ravishing delights of Poetry; leaving to Posterity in print „three ample Volumes of her studious endeavours.” WINSTANLY, *ibid.* Langbaine reckons up eight Folios of her Grace's; which were usually adorned with gilded covers, and had her coat of arms upon them.

VER. 146. *Worthy Settle, Banks, and Broome.*) The Poet has mentioned these three authors in particular, as they are parallel to our Hero in his three capacities: 1. Settle was his Brother Laureate; only indeed upon half-pay, for the City instead of the Court, but equally famous for unintelligible flights in his poems on public occasions, such as shows, Birth-days, &c. 2. Banks was his Rival in Tragedy (tho' more successful in one of his Tragedies, the *Earl of Essex*, which is yet alive: *Anna Boleyn*, the *Queen of Scots*, and *Cyrus the Great*, are dead and gone. These he dress'd in a sort of *Beggars Velvet*, or a happy mixture of the *thick Fustian* and *thin Prosaic*; exactly imitated in *Perolla and Isidora*, *Caesar in Ægypt* and the *Heroic Daughter* 3. Broome was a serving man of Ben. Johnson, who once picked up a *Comedy* from his Betters, or from some cast scenes of his Master; not entirely contemptible.

VER. 147. *More solid learning*) Some have objected, that books of this sort suit not so well the library of our Bays, which they imagined consisted of Novels, Plays, and obscene books;

There Caxton slept with Wynkyn at his side,
 One clasp'd in wood, and one in strong cow-hide; 150
 There, sav'd by spice, like Mummies, many a year,
 Dry Bodies of Divinity appear:

REMARKS.

but they are to consider, that he furnished his shelves only for ornament, and read these books no more than the *Dry bodies of Divinity*, which, no doubt, were purchased by his Father when he designed him for the Gown. See the note on v. 200.

VER. 149. *Caxton*) A Printer in the time of Edw. IV. Rich. III. and Hen. VII; Wynkyn de Word, his successor, in that of Hen. VII. and VIII. The former translated into prose Virgil's *Aeneis*, as a history; of which he speaks, in his proeme, in a very singular manner, as of a book hardly known. "Happened that to my hande cam a lytyl booke in frenche, whiche late was translated out of laryn by some noble clerke of fraunce, which booke is named *Eneydos* made in laryn by that noble poete & grete clerk Vyrghyle) which booke I sawe over and redde therein, How after the generall destruccyon of the grete Troy, Eneas departed berynge his old fader anchifes upon his sholdres, his lytyl son yolas on his hande, his wyfe with moche other people followyng, and how he shipped and departed; wythe all thystorye of his adventures that he had er he cam to the atchievement of his conquest of ytaly, as all alonge shall be shewed in this present booke. In whiche booke I had grete playfyr, by cause of the fayr and honest termes & wordes in frenche, whiche I never sawe to fore lyke, ne none so playfant ne so well ordred; whiche booke as me semed shold be moch requysite to noble men to see, as well for the eloquence as the hystories. How wel that many hondred yers passed was the sayd booke of *Eneydos* wyth other workes made and lerned dayly in scolis, especyally in ytaly and other places, which historye the sayd Vyrghyle made in metre." *Tibbald* quotes a rare passage from him in *Mist's Journal* of March 16, 1728. concerning a *strauge and merwayllouse beaste called Sagistarye*, which he would have *Shakespeare* to mean rather than *Tenecer*, the Archer celebrated by *Homer*.

De Lyra there a dreadful front extends,
And here the groaning shelves Philemon bends.

Of these twelve volumes, twelve of amplest size 155

Redeem'd from rapiers and defrauded pies,

Inspir'd he seizes: These in altar raise:

An hecatomb of pure, unfully'd lays

That altar crowns: A folio Common-place

Founds the whole pile, of all his works the base 160

Quartos, octavos, shape the less'ning pyre:

A twisted Birth-day Ode completes the spire.

Then he: Great Tamer of all human art!

First in my care, and ever at my heart;

Dulness! whose good old cause I yet defend, 165

With whom my Muse began, with whom shall end,

VARIATIONS.

VER. 162. *A twisted &c.*) in the former Edd.

And last, a little Ajax tips the Spire.

Var. *a little Ajax*) in *duodecimo*, translated from Sophocles by Tibbald.

REMARKS.

VER. 153. *Nich. de Lyra*, or *Harfsfield*, a very voluminous commentator, whose works, in five vast folios, were printed in 1472.

VER. 154. *Phileman Holland Doctor in Physic*. "He translated *so many books*, that a man would think he had done *nothing else*; inasmuch that he might be called *Translator general of his age*. The books alone of his turning into English are sufficient to make a *Country Gentleman a complete Library*." WINSTANLY.

IMITATIONS.

VER. 166. *With whom my Muse began, with whom shall end,*)

A te principium, tibi desinet. — Virg. Ecl. viii.

Ἐκ Διὸς ἀρχώμεθα, καὶ εἰς Δία λήγῃς Μῦσαι
Theoc.

Prima dicte mihi, summa dicende Camena. Hor.

E'er since Sir Fopling's Periwig was Praise,
 To the last honours of the Butt and Bays;
 O thou! of Bus'ness the directing soul!
 To this our head like byass to the bowl, 170
 Which, as more pond'rous, made its aim more true,
 Obliquely wadling to the mark in view:
 O! ever gracious to perplex'd mankind,
 Still spread a healing mist before the mind;
 And, lest we err by Wit's wild dancing light, 175
 Secure us kindly in our native night.
 Or, if to Wit a coxcomb make pretence,

VARIATIONS.

VER. 177. *Or, if to Wit, &c.)* In the former Edd.
 Ah! still o'er Britain stretch that peaceful wand,
 Which lulls th' Helvetian and Baravian land;
 Where rebel to thy throne if Science rise,
 She does but shew her coward face and dies:
 There thy good Scholiasts with unweary'd pains
 Make Horace flat, and humble Maro's strains:
 Here studious I unlucky moderns save,
 Nor sleeps one error in its father's grave,
 Old puns restore, lost blunders nicely seek,
 And crucify poor Shakespear once a week.
 For thee supplying, in the worst of days,
 Notes to dull books, and prologues to dull plays;
 Not that my quill to critics was confin'd,
 My verse gave ampler lessons to mankind;
 So gravest precepts may successleſly prove,
 But sad examples never fail to move.
 As forc'd from wind-guns, &c.

Var. *Nor sleeps one error — Old puns restore, lost blunders, &c.)*
 As where (Tibbald) laboured to prove *Shakespear* guilty of terrible *Anachronisms*, or low *Conundrums*, which Time had cover'd; and conversant in such authors as *Caxton* and *Wynkin*, rather than in *Homer* or *Chaucer*. Nay, so far had he lost his reverence to this incomparable author, as to say in] print, *He deseru'd so be*

Guard the sure barrier between that and Sense;
Or quite unravel all the reas'ning thread,

VARIATIONS.

whipt. An insolence which nothing sure can parallel! but that of *Dennis*, who can be proved to have declared before company, that *Shakspear* was a Rascal. *O tempora! O mores!* SCRIBL.

Var. *And crucify poor Shakspear once a week.*) For some time, once a week or fortnight he printed in *Mist's Journal* a single remark, or poor conjecture on some word or pointing of *Shakspear*, either in his own name, or in letters to himself as from others without name, Upon these somebody made this Epigram,

„'Tis gen'rous, Tibbald! in thee and thy brothers,
„To help us thus to read the works of others:
„Never for this can just returns be shown;
„For who will help us e'er to read thy own?

Var. *Notes to dull books, and prologues to dull plays;*) As to *Cook's Hefad*, where sometimes a note, and sometimes even half a note, are carefully owned by him: And to *Moore's Comedy of the Rival Modes*, and other authors of the same rank: These were people who writ about the year 1726.

REMARKS.

VER. 167. *E'er since Sir Fopling's Periwig*) The first visible cause of the passion of the Town for our Hero, was a fair flaxen full-bottom'd Periwig, which he tells us, he wore in his first play of the *Foot in fashion*. It attracted, in a particular manner, the Friendship of Col. Brett, who wanted to purchase it. "What-
"ever contempt (says he) Philosophers may have for a fine Peri-
"wig, my friend, who was not to despise the world but to live
"in it, knew very well that so material an article of dress upon
"the head of a man of sense, if it became him, could never fail
"of drawing to him a more partial Regard and Benevolence, than
"could possibly be hoped for in an ill made one. This, 'perhaps,
"may soften the grave censure, which so youthful a purchase might

And hang some curious cobweb in its stead! 180
 As, forc'd from wind-guns, lead itself can fly,
 And pond'rous flugs cut swiftly thro' the sky;
 As clocks to weight their nimble motion owe,
 The wheels above urg'd by the load below:
 Me Emptiness, and Dulness could inspire, 185
 And were my Elasticity, and Fire.
 Some Dæmon stole my pen (forgive th'offence)
 And once betray'd me into common sense:
 Else all my Prose and Verse were much the same;
 This, prose on stilts; that, poetry fall'n lame. 190
 Did on the stage my Fops appear confin'd?
 My Life gave ampler lessons to mankind.
 Did the dead Letter unsuccessful prove?
 The brisk Example never fail'd to move.

REMARKS.

"otherwise have laid upon him. In a word, he made his attack upon this Periwig, as your young fellows generally do upon a lady of pleasure, first by a few familiar praises of her person, and then a civil enquiry into the price of it; and we finished our bargain that night over a bottle." See *Life*, octavo, p. 303. This remarkable Periwig usually made its entrance upon the stage in a sedan, brought in by two chairmen, with infinite approbation of the audience.

VER. 178, 179. *Guard the sure barrier — Or quite unravel, &c.*) For *Wis* or *Reasoning* are never greatly hurtful to Dulness, but when the first is founded in *Truth*, and the other in *Usefulness*.

VER. 181. *As, forc'd from wind-guns, &c.*) The thought of these four verses is found in a poem of our Author's of a very early date (namely written at fourteen years old, and soon after printed) to the Author of a poem call'd *Successio*.

Yet sure, had Heav'n decreed to save the State, 195
 Heav'n had decreed these works a longer date.
 Could Troy be sav'd by any single hand,
 This grey-goose weapon must have made her stand.
 What can I now? my Fletcher cast aside,
 Take up the Bible, once my better guide? 200

VARIATIONS.

VER. 195. *Yet sure had Heav'n &c.*) In the former Edd.

Had Heav'n decreed such works a longer date,
 Heav'n had decreed to spare the Grubstreet-stare.
 But see great Sente to the dust descend,
 And all thy cause and empire at an end!
 Could Troy be sav'd &c. —

REMARKS.

VER. 198. — *grey-goose weapon*) Alluding to the old English weapon, the arrow of the long-bow, which was fletched with the feathers of the grey-goose. W.

VER. 199. *my Fletcher*) A familiar manner of speaking, used by modern Critics, of a favourite author. Bays might as justly speak thus of Fletcher, as a French Wit did of Tully, seeing his works in a library, „ Ah! mon cher Ciceron! je le connois bien; „ c'est le même que Marc Tulle. „ But he had a better title to call Fletcher *his own*, having made so free with him.

VER. 200. *Take up the Bible, once my better guide?*) When, according to his Father's intension, he had been a *Clergyman*, or (as he thinks himself) a *Bishop* of the Church of England. Near his own words; „ At the time that the fate of K. James,

IMITATIONS.

VER. 195. *Had Heav'n decreed, &c.*)

Me si cœlicolæ voluissent ducere vitam,
 Has mihi servassent sedes. — Virg. Æn. ii.

VER. 197, 198. *Could Troy be sav'd — This grey-goose weapon)*

— Si Pergama dextra
 Defendi possent, etiam hac defensa fuissent. Virg. *ibid.*

Or tread the path by vent'rous Heroes trod,
 This Box my Thunder, this right-hand my God?
 Or chair'd at White's amidst the Doctors sit,
 Teach Oaths to Gamesters, and to Nobles Wit?
 Or bidst thou rather Party to embrace? 205
 (A friend to Party thou, and all her race;
 'Tis the same rope at different ends they twist;
 To Dulness Ridpath is as dear as Mist.)
 Shall I, like Curtius, desp'rate in my zeal,
 O'er head and ears plunge for the Commonweal? 210

REMARKS.

„the Prince of Orange, and myself were on the anvil, Providence thought fit to postpone mine, 'till theirs were determined: But had my father carried me a month sooner to the „University, who knows but that purer fountain might have washed my Imperfections into a capacity of writing, instead of „Plays and annual Odes, Sermons and Pastoral Letters? „ Apology for his Life, chap. iii.

VER. 203. *at White's amidst the Doctors*) These Doctors had a modest and upright appearance, no air of over-hearing; but, like true Masters of Arts, were only habited in *black and white*: They were justly styled *subtiles* and *graves*, but not always *irrefragabiles*, being sometimes examined, and by a nice distinction, divided and laid open. SCRIBL. W.

This learned Critic is to be understood allegorically: The DOCTORS in this place mean no more than *false Dice*, a Cant phrase used amongst Gamesters. So the meaning of these four sonorous Lines is only this, „Shall I play fair, or foul? „

VER. 208. *Ridpath — Mist.*) George Ridpath, author of a Whig paper, called the Flying-post; Nathanael Mist, of a famous Tory Journal.

IMITATIONS.

VER. 202. *This Box my Thunder, this right-hand my God.*)

Dextra mihi Deus, & telum quod missile libro.

Virgil of the Gods of Mezentius.

Or rob Rome's ancient geese of all their glories,
 And cackling save the Monarchy of Tories?
 Hold — to the Minister I more incline;

VARIATIONS.

VER. 213. *Hold — to the Minister —*) In the former Edd.
 Yes, to my Country I my pen consign,
 Yes, from this moment, mighty Mist! am thine.

REMARKS.

VER. 211. *Or rob Rome's ancient geese of all their glories,*)
 Relates to the well-known story of the geese that saved the Capitol; of which Virgil, Æn. viii.

Atque hic auratis volitans argenteus anser
 Porcibus, Gallos in limine adesse canebar.

A passage I have always suspected. Who sees not the antithesis of *auratis* and *argenteus* to be unworthy the Virgilian majesty? And what absurdity to say a goose *sings? canebar*. Virgil gives a contrary character of the voice of this silly bird, in Ecl. ix.

———— *argutos interstrepere anser olores.*

Read it, therefore *adesse strepebat*. And why *auratis porcibus?* does not the very verse preceding this inform us,

Romuleoque recens horrebat regia culmo.

Is this *starch* in one line, and *gold* in another, consistent? I scruple not (*repugnantibus omnibus manuscriptis*) to correct it *auritis*. Horace uses the same epithet in the same sense,

———— *Auritas fidibus canoris*

Ducere quercus.

And to say that *walls have ears* is common even to a proverb.

SCRIBL.

VER. 212. *And cackling save the Monarchy of Tories?*) Not out of any preference or affection to the Tories. For what Hobbes so ingeniously confesses of himself, is true of all Ministerial-writers whatsoever; „That he defends the supreme powers, „as the Geese by their cackling defended the Romans, who held „the Capitol; for they favoured them no more than the Gauls, „their Enemies, but were as ready to have defended the Gauls, „if they had been possessed of the capitol. „Epiist. Dedic. to the Leviathan.

To serve his cause, O Queen! is serving thine.
 And see! thy very Gazetteers give o'er, 215
 Ev'n Ralph repents, and Henly writes no more.
 What then remains? Ourself. Still, still remain
 Cibberian forehead, and Cibberian brain.
 This brazen Brightness, to the Squire so dear;
 This polish'd Hardness, that reflects the Peer: 220
 This arch Absurd, that wit and fool delights;
 This Mess, toss'd up of Hockley-hole and White's;
 Where Dukes and Butchers join to wreath my crown,
 At once the Bear and Fiddle of the town.
 O born in sin, and forth in folly brought! 225
 Works damn'd, or to be damn'd! (your father's fault)

VARIATIONS.

VER. 225. *O born in sin, &c.*) In the former Edd.
 Adieu, my Children! better thus expire
 Un-stall'd, unfold; thus glorious mount in fire,
 Fair without spot; than greas'd by grocer's hands,
 Or shipp'd with Ward to Ape-and-monkey lands,
 Or waiting ginger, round the streets to run,
 And visit Ale-house, where ye first begun.
 With that he lifted thrice the sparkling brand,
 And thrice he dropp'd it, &c.

IMITATIONS.

Var. *And visit Ale-house*) Waller on the Navy,
 Those tow'rs of Oak o'er fertile plains may go,
 And visit mountains where they once did grow.

REMARKS.

VER. 215. *Gazetteers*) A band of ministerial writers, hired at the price mentioned in the note on book ii. ver. 316. who, on the very day their Patron quitted his post, laid down their paper, and declared they would never more meddle in Politics.

Go, purify'd by flames ascend the sky,
My better and more christian progeny!
Unstain'd, untouch'd, and yet in maiden sheets;

REMARKS.

VER. 218. *Cerberian forehead*) So indeed all the MSS. read, but I make no scruple to pronounce them all wrong, the Laureate being elsewhere celebrated by our Poet for his great *Modesty* — *modest Cibber* — Read, therefore, at my peril, *Cerberian forehead*. This is perfectly classical, and, what is more, *Homeric*; the *Dog* was the ancient, as the *Bitch* is the modern symbol of Impudence: (*Κυνοῦ ὀφθαλμοῦ ἕργων*, says Achilles to Agamemnon) which, when in a superlative degree, may well be denominatèd from *Cerberus*, the *Dog with three heads*. — But as to the latter part of this verse, *Cerberian brain*, that is certainly the genuine reading.

BENTL. W.

VER. 225. *O born in sin, &c.*) This is a tender and passionate Apostrophè to his own works, which he is going to sacrifice, agreeable to the nature of men in great affliction; and reflecting like a parent on the many miserable fates to which they would otherwise be subject.

VER. 228. *My better and more christian progeny!*) „ It may be observable, that my muse and my spouse were equally prolific; that the one was seldom the mother of a child, but in the same year the other made me the father of a Play. I think we had a dozen of each sort between us; of both which kinds some died in their *Infancy*, „ &c. Life of C. C. p. 217. 8vo edit.

VER. 231. *gratis-given Bland, — Sent with a Paste*.) It was a practice so to give the Daily Gazetteer and ministerial pamphlets (in which this B. was a writer) and to send them *Post-free* to all the Towns in the kingdom.

IMITATIONS.

VER. 229. *Unstain'd, untouch'd, &c.*)

— Felix Priamèia virgo!

Iusta mori: quæ sortitus non pertulit ullos,

Nec victoris heri tetigit captiva cubile!

Nos, patria incensa, diversa per æquora vectæ, &c.

Virg. Æn. iii.

While all your smutty sisters walk the streets. 230
 Ye shall not beg, like gratis-given Bland,
 Sent with a Pass, and vagrant thro' the land;
 Not sail with Ward, to Ape-and-monkey climes,
 Where vile Mundungus trucks for viler rhymes:
 Not sulphur-tipt, emblaze an Ale-house fire; 235
 Not wrapt up Oranges, to pelt your fire!
 O! pass more innocent, in infant state,
 To the mild Limbo of our Father Tate:
 Or peaceably forgot, at once be blest
 In Shadwell's bosom with eternal Rest! 240
 Soon to that mass of Nonsense to return,
 Where things destroy'd are swept to things unborn.
 With that, a Tear (portentous sign of Grace!)
 Stole from the Master of the sev'nfold Face:

REMARKS.

VER. 233. — *with Ward, to Ape-and-monkey climes,*) „Ed-
 „ward Ward, a very voluminous poet in Hudibrastic verse, but
 „best known by the London Spy, in prose. He has of late years
 „kept a public house in the City, (but in a genueel way) and
 „with his wit, humour, and good liquor (ale) afforded his guests
 „a pleasurable entertainment, especially those of the high-church
 „party. „ JACOB, Lives of Poets, vol. ii. p. 225. Great num-
 ber of his works were yearly sold into the Plantations. — Ward,
 in a book called Apollo's Maggot, declared this account to be a
 great falstiy, protesting that his public house was not in the City,
 but in Moorfields.

VER. 238, 240. *Tate — Shadwell*) Two of this predecessors
 in the Laurel.

VER. 243. *With that, a Tear (portentous sign of Grace!) &c.*)
 It is to be observed that our Poet hath made his Hero, in imi-
 tation of Virgil's, obnoxious to the tender Passions. He was in-
 deed so given to weeping, that he tells us, when Goodman the
 player swore, if he did not make a good actor, he'd be damn'd;
 „the surprisè of being commended by one, who had been him-

And thrice he lifted high the Birth-day brand, 245
 And thrice he dropt it from his quiv'ring hand;
 Then lights the structure, with averted eyes:
 The rowling smoke involve the sacrifice.
 The op'ning clouds disclose each work by turns,
 Now flames the Cid, and now Perolla burns; 250
 Great Cæsar roars, and hisses in the fires;

VARIATIONS.

VER. 250. *Now flames the Cid, &c.* In the former Edd.

Now flames old Memnon, now Rodrigo burns,
 In one quick flash see Proserpine expire,
 And last, his own cold Æschylus took fire.
 Then gush'd the Tears, as from the Trojan's eyes
 When the last blaze &c.

Var. *Now flames old Memnon, now Rodrigo burns,*
In one quick flash see Proserpine expire,

Memnon, a hero in the *Persian Princess*, very apt to take fire, as appears by these lines, with which he begins the play,

By heav'n it fires my frozen blood with rage,
 And makes it scald my aged trunk. —

Rodrigo, the chief personage of the *Perfidious Brother* (a play written between *Tibbald* and a Watch-maker.) The *Rape of Proserpine*, one of the Farces of this Author, in which *Ceres* setting fire to a corn field, endangered the burning of the Play-house.

Var. *And last, his own cold Æschylus took fire* He had been (to use an expression of our Poet) *about Æschylus* for ten years, and had received subscriptions for the same, but then went *about* other books. The character of this tragic Poet is Fire and Boldness in a high degree, but our author supposes it very much cooled by the translation: upon sight of a specimen of which was made this Epigram,

"Alas! poor Æschylus! unlucky Dog!

"Whom once a Lobster kill'd, and now a Log.

But this is a grievous error, for *Æschylus* was not slain by the fall of a Lobster on his head, but of a Tortoise, *scilicet* Val. Max. l. ix. cap. 12.

SCRIBL.

King John in silence modestly expires :
 No merit now the dear Nonjuror claims,
 Moliere's old stubble in a moment flames.

REMARKS.

„self so eminent on the stage, and in so *positive a manner*, was
 „more than he could support. In a word (says he) it almost
 „took away my breath, and (laugh if you please) fairly drew
 „tears from my eyes. „ P. 149. of his Life, 8vo. W.

VER. 250. *Now flames the Cid, &c.*) In the first notes on
 the Dunciad it was said, that this Author was particularly excel-
 lent at Tragedy. „ This (says he) is as unjust as to say I could
 „not dance on a Rope. „ But certain it is that he had attempt-
 ed to dance on this Rope, and fell most shamefully, having
 produced no less than four Tragedies (the names of which the
 Poet preserves in these few lines) the three first of them were
 fairly printed, acted and damned; the fourth suppressed in fear
 of the like treatment.

VER. 253. *the dear Nonjuror — Moliere's old stubble*) A Co-
 medy threshed out of Moliere's Tartuffe, and so much the Trans-
 lator's favourite, that he assures us all our author's dislike to it
 could only raise from *disaffection to the Government*:

Qui meprise Corin, n'estime point son Roi,

Et n'a, selon Corin, ni Dieu, ni foi, ni loi. Boil.

He assures us, that „ when he had the honour to kiss his Maie-
 „sty's hand upon presenting his dedication of it, he was graciously
 „pleased out of his Royal bounty, to order him two hundred
 „pounds for it. And this he doubts not *grieved* Mr. P. „

IMITATIONS.

VER. 245. *And thrice he lifted high the Birth-day brand,*)
 Ovid, of Althæa on a like occasion, burning her offspring:

Tum conata quater flammis imponere correm,

Cœpta quater tenuit.

VER. 250. *Now flames the Cid, &c.*)

— Jam Delphobi dedit ampla ruinam,

Vulcano superante domus; jam proximus ardet

Ucalegon. —

Tears gush'd again, as from pale Priam's eyes 255
When the last blaze sent Ilion to the skies.

Rowz'd by the light, old dulness heav'd the head,
Then snatch'd a sheet of Thulé from her bed.
Sudden she flies, and whelms it o'er the pyre
Down sink the flames, and with a hiss expire, 260

REMARKS.

VER. 256. *When the last blaze sent Ilion to the skies.*) See Virgil. *Æn.* ii. where I would advise the reader to peruse the story of Troy's destruction, rather than in Winkyn. But I caution him alike in both to beware of a most grievous error, that of thinking it was brought about by I know not what *Trojan Horse*; there having never been any such thing. For, first, it was not *Trojan*, being made by the *Greeks*; and, secondly, it was not a *horse*, but a *mare*. This is clear from many verses in Virgil:

Uterumque armato milite complent. —

Inclusos utero Danaos —

Can a horse be said *Utero gerere*? Again,

Uteroque reculto,

Insonuere cavæ —

Atque utero sonitum quater arma dedere.

Nay, is it not expressly said

Scandit fatalis machina muros

Fœta armis —

How is it possible the word *fœta* can agree with a *horse*? And indeed can it be conceived that the chaste and virgin Goddess *Pallas* would employ herself in forming and fashioning the Male of that species? But this shall be proved to a demonstration in our Virgil restored.

SCRIBL.

VER. 258. *Thulé*) An unfinished poem of that name, of which one sheet was printed many years ago, by Amb. Philips, a northern author. It is an usual method of putting out a fire, to cast wet sheets upon it. Some critics have been of opinion that this sheet was of the nature of the *Asbestos*, which cannot be consumed by fire: But I rather think it an allegorical allusion to the coldness and heaviness of the writing.

Her ample presence fills up all the place;
 A veil of fogs dilates her awful face:
 Great in her charms! as when on Shrieves and May's
 Shee looks, and breathes herself into their airs.
 She bids him wait her sacred Dome: 265
 Well pleas'd he enter'd, and confess'd his home.
 So, Spirits ending their terrestrial race,
 Ascend, and recognize their Native Place.
 This the great Mother dearer held than all

VARIATIONS.

After v. 268. in the former Edd. followed these two lines,
 Raptur'd he gazes round the dear retreat,
 And in sweet numbers celebrates the feat.

Var. *And in sweet numbers celebrates the feat.*) Tibbald writ a poem called the *Cave of Poverty*, which concludes with a very extraordinary wish, "That some great genius, or man of distinguished merit may be *flav'd*, in order to celebrate her power, and describe her *Cave*." It was printed in octavo 1715.

REMARKS.

VER. 265. *sacred Dome:*) Where he no sooner enters, but he reconitres the place of his original; as Plato says the spirits shall, at their entrance into the celestial regions.

VER. 269. *Great Mother*) *Magna mater*, here applied to *Dulness*. The *Quidnuncs*, a name given to the ancient members of certain political clubs who were constantly enquiring *quid nunc?* what news?

IMITATIONS.

VER. 265. *Great in her charms! as when on Shrieves and May's
 She looks and breathes herself into their airs.)*

Alma parens confessa Deam; qualisque videri
 Cœlicolis, & quanta solet — Virg. Æn. ii.
 Et lætos oculis afflavit honores. Id. Æn. i.



Her ample Presence fills up all the Space
A Veil of Fogs dilates her anfull Face.
Dunciad Book I.

5 N059

The clubs of Quidnuncs, or her own Guildhall: 270
 Here stood her opium, here she nurs'd her Owls,
 And here she plann'd th' Imperial feat of Fools.

Here to her Chosen all her works she shews
 Prose swell'd to verse, verse loit'ring into prose:
 How random thoughts now meaning chance to find 275
 Now leave all memory of sense behind:
 How Prologues into Prefaces decay,
 And these to Notes are fritter'd quite away:
 How Index-learning turns no student pale,
 Yet holds the eel of science by the tail: 280
 How, with less reading than makes felons scape,
 Less human genius than God gives an ape,
 Small thanks to France, and none to Rome or Greece,
 A past, vamp'd, future, old, reviv'd, new piece,
 'Twi't Plautus, Fletcher, Shakespear, and Corneille, 285
 Can make a Cibber, Tibbald, or Ozell.

REMARKS.

VER. 286. *Tibbald,* Lewis Tibbald (as pronounced) or Theobald (as written) was bred an Attorney, and son to an Attorney (says Mr. Jacob) of Sittenburn in Kent. He was Author of some forgotten Plays, Translations and other pieces. He was concerned in a paper called the Censor, and a Translation of Ovid.
 „There is a notorious Idiot, one height Whachum, who, from
 „an under-spur-leather to the law, is become an under-strapper
 „to the Play-house, who hath lately burlesqued the Metamorpho-

IMITATIONS.

VER. 269. *This the Great Mother, &c.*

Urbs antiqua fuit —

Quam Juno fertur terris magis omnibus unam

Posthabita coluisse Samo: hic illius arma,

Hic currus fuit; hic regnum Dea gentibus esse

(Si qua fata sinant) jam tum tenditque fovetque. *Virg. Æ. i.*

The Goddess then o'er his anointed head,
 With mystic words, the sacred Opium shed.
 And lo! her bird, (a monster of a fowl,

REMARKS.

„ses of Ovid by a vile Translation; &c. This fellow is concerned in an impertinent paper called the Cenfor. „ DENNIS Rem. on Pope's Hom. p. 9, 10.

Ibid. *Ozell.*) „Mr. John Ozell (if we credit Mr. Jacob) did „go to school in Leicestershire, where *somebody* left him *something* to live on, when he shall retire from business. He was „designed to be sent to Cambridge, in order for priest-hood; „but he chose rather to be placed in an *office of accounts*, in the „City, being qualified for the same by his skill in *arithmetic*, „and writing the *necessary hands*. He has obliged the world „with many translations of French Plays. „ JACOB, *lives of Dram. Poets*, p. 198.

Mr. Jacob's character of Mr. Ozell seems vastly short of his merits, and he ought to have further justice done him, having since fully confuted all Sarcasms on his learning and genius, by an advertisement of Sept. 20, 1729. in a paper called the weekly Medley, &c. „As to my *learning*, this envious Wretch knew, „and every body knows, that the *whole bench of Bishops*, not „long ago, were pleased to give me a *purse of guineas*, for discovering the erroneous translations of the common-prayer in „Portuguese, Spanish, French, Italian, &c. As for my *genius*, „let Mr. Cleland shew better verses in all Pope's works, than „Ozell's version of Boileau's Lutrín, which the late Lord Halifax was so pleased with, that he complimented him with „leave to dedicate it to him, &c. Let him shew better and „truer Poetry in the Rape of the Lock, than in Ozell's Rape „of the Bucker (*la Secchia rapita.*) And Mr. Toland and Mr. „Gildon publickly declared Ozell's translation of Homer *so be*, as „it was *prior*, so likewise *superior* to Pope's. — Surely, surely. „every man is free to deserve well of his country! „ JOHN OZELL.

We cannot but subscribe to such reverend testimonies, as those of the *Bench of Bishops*, Mr. Toland, and Mr. Gildon.

Something betwixt a Heideggre and owl,) 290
 Perch'd on his crown. „All hail! and hail again,
 My son! the promis'd land expects thy reign.
 Know, Eusden thirfts no more for sack or praise;
 He floeps among the dull of ancient days;
 Safe, where no Critics damn, no duns molest, 295
 Where wretched Withers, Ward, and Gildon rest,

VARIATIONS.

VER. 293. (*Know, Eusden &c.*) in the former Edd.
 Know, Settle, cloy'd with custard and with praise,
 Is gather'd to the dull of ancient days,
 Safe where no critics damn, no duns molest,
 Where Gildon, Banks, and high-born Howard rest.
 I see a King! who leads my chosen sons.
 To lands that flow with clenches and with puns:
 Till each fam'd theatre my empire own;
 Till Albion, as Hibernia, bleß my throne!
 I see! I see! — Then rapt she spoke no more,
 God save king Tibbald! Grubstreet alleys roar.
 So when Jove's block &c.

REMARKS.

VER. 290. (*A Heideggre*.) A strange bird from Switzerland, and not (as some have supposed) the name of an eminent person, who was a man of parts, and, as was said of Petronius, *Arbitrarius Elegantiarum*.

VER. 296. (*Withers*.) See on ver. 146.

Ibid. (*Gildon*) Charles Gildon, a writer of criticisms and libels of the last age, bred at St. Omer's with the Jesuits; but renouncing popery, he published Blount's books against the divinity of Christ, the Oracles of Reason, &c. He signalized himself as a critic, having written some very bad Plays; abused Mr. P. very scandalously in an anonymous pamphlet of the Life of Mr. Wycherley, printed by Curl; in another, called the New Rehearſal, printed 1714; in a third, entitled the Complete Art of English Poetry, in two volumes; and others.

And high-born Howard, more majestic fire,
 With Fool of Quality compleats the quire.
 Thou, Cibber! thou, his Laurel shalt support,
 Folly, my son, has still a Friend at Court. 300
 Lift up your Gates, ye Princes, see him come!
 Sound, found ye Viols. Be the Car-Call dumb!
 Bring, bring the madding Bay, the drunken Vine;
 The creeping, dirty, courtly Ivy join.
 And thou! his Aid de camp, lead on my sons, 305
 Light-arm'd with Points, Antitheses, and Puns.
 Let Bawdry, Billingsgate, my daughters dear,
 Support his front, and Oaths bring up the rear:
 And under his, and under Archer's wing,
 Gaming and Grub-street skulk behind the King. 310

REMARKS.

VER. 267. *Howard,*) Hon. Edward Howard, author of the British Princes, and a great number of wonderful pieces, celebrated by the late Earls of Dorset and Rocheter, Duke of Buckingham, Mr. Waller, &c.

VER. 309. 310. *under Archer's wing, — Gaming, &c.*) When the Statue against Gaming was drawn up, it was represented, that the King, by ancient custom, plays at Hazard one night in the year; and therefore a clause was inserted, with an exception as to that particular. Under this pretence, the Groomporter had a Room appropriated to Gaming all the summer the Court was at Kensington, which his Majesty accidentally being acquainted of, with a just indignation prohibited. It is reported the same practice is yet continued wherever the Court resides, and the Hazard Table there open to all the professed Gamesters in town.

Greatest and justest SOV'REIGN; know you this?
 Alas! no more, than *Thames'* calm head can know
 Whose meads his arms drown, or whose corn o'erflow.

Donne to Queen Eliz.

IMITATIONS.

VER. 304. *The creeping, dirty, courtly Ivy join.*)

— Quorum Imagines lambunt
 Hederæ sequaces Perf.

O! when shall rise a Monarch all our own;³¹⁵
 And I, a Nursing-mother, rock the throne;
 'Twixt Prince and People close the Curtain draw,
 Shade him from Light, and cover him from Law;
 Fatten the Courtier, starve the learned band, 315
 And suckle Armies, and dry-nurse the land:
 'Till Senates nod to Lullabies divine.
 And all be sleep, as at an Ode of thine.

She ceas'd. Then swells the Chapel-royal throat:
 God save king Cibber! mounts in ev'ry note. 320
 Familiar White's, God save king Colley! cries;
 God save king Colley! Drury-lane replies:
 To Needham's quick the voice triumphal rode,
 But pious Needham dropt the Name of God;
 Back to the Devil the last echoes roll, 325
 And Coll! each Butcher roars at Hockley-hole.

REMARKS.

VER. 319. *Chapel-royal*) The Voices and Instruments used in the service of the Chapel-royal being also employed in the performance of the Birth-day and New-year Odes.

VER. 324. *But pious Needham*) A Matron of great fame, and very religious in her way; whose constant prayer it was, that she might „get enough by her profession to leave it off in „time, and make her peace with God.,, But her fate was not so happy; for being convicted, and set in the pillory, she was (to the lasting shame of all her great Friends and Votaries) so ill used by the populace, that it put an end to her days.

VER. 225. *Back to the Devil*) The Devil Tavern in Fleet-street, where these Odes are usually rehearsed before they are

IMITATIONS.

VER. 311. *O! when shall rise a Monarch, &c.*) Boileau, Lutrin, Chant. II.

Helas! qu'est devenu ce tems, cet heureux tems,
 Où les Rois s'honoroiënt du nom de Faineans! &c.

So when Jove's block descended from on high
 (As sings thy great forefather Ogilby)
 Loud thunder to its bottom shook the bog,
 And the hoarse nation croak'd, God save king Log! 230

REMARKS.

performed at Court. Upon which a Wit of those times made this Epigram,

When Laureates make odes, Do you ask of what sort?

Do you ask if they're good, or are evil?

You may judge — From the Devil they come to the Court,

And go from the Court to the Devil.

VER. 328. — (*Ogilby*) — (*God save king Log!*) See *Ogilby's* *Aesop's Fables*, where, in the story of the Frogs and their King, this excellent hemistich is to be found.

Our Author manifests here, and elsewhere, a prodigious tenderness for the *bad writers*. We see he selects the only good passage, perhaps, in all that ever *Ogilby* writ, which shews how candid and patient a reader he must have been. What can be more kind and affectionate than these words in the preface to his Poems, where he labours to call up all our humanity and forgiveness toward these unlucky men, by the most moderate representation of their case that has ever been given by any author? "Much may be said to extenuate the fault of bad poets: "What we call a *genius* is hard to be distinguished, by a man "himself, from a prevalent inclination: And if it be never so "great, he can at first discover it no other way than by that "strong propensity which renders him the more liable to be mi- "staken. He has no other method but to make the experiment, "by writing, and so appealing to the judgment of others: And "if he happens to write ill (which is certainly no sin in itself) "he is immediately made the object of ridicule! I wish we had "the humanity to reflect, that even the worst authors might en- "deavour, to please us, and in that endeavour deserve something at "our hands. We have no cause to quarrel with them, but for their "obstinacy in persisting, and even that may admit of alleviating cir- "cumstances: For their particular friends may be either ignorant, "or unsincere; and the rest of the world too well bred to shock "them with a truth which generally their booksellers are the first "that inform them of."

REMARKS.

But how much all indulgence is lost upon these people may appear from the just reflection made on their constant conduct and constant fate, in the following Epigram:

"Ye little Wits, that gleam'd a while,

"When Pope vouchsaf'd a ray,

"Alas! depriv'd of his kind smile,

"How soon ye fade away!

"To compass Phœbus' car about,

"Thus empty vapours rise;

"Each lends his cloud, to put him out,

"That rear'd him to the skies.

"Alas! those skies are not your sphere;

"There He shall ever burn:

"Weep, weep, and fall! for Earth ye were,

"And must to Earth return.

The END of the FIRST BOOK.





THE
D U N C I A D:

BOOK the SECOND.

A R G U M E N T.

The King being proclaimed, the solemnity is graced with public Games and sports of various kinds; nor instituted by the Hero, as by Æneas in Virgil, but for greater honour by the Goddess in person (in like manner as the Games Pythia, Isthmia, &c. were anciently said to be ordained by the Gods, and as Thetis herself appearing, according to Homer, Odyss. xxiv. proposed the prizes in honour of her son Achilles.) Hither flock the Poets and Critics, attended, as is but just, with their Patrons and Booksellers. The Goddess is first pleased, for her disport, to propose games to the Booksellers, and setteth up the Phantom of a Poet, which they contend to overtake. The Races described, with their divers accidents. Next, the game for a Poetess. Then follow the Exercises for the Poetes, of tickling, vociferating, diving: The first holds forth the arts and practices of Dedicators, the second of Disputants and fustian Poets, the third of profound, dark, and dirty Party-writers. Lastly, for the Critics, the Goddess proposes (with great propriety) an Exercise not of their parts, but their patience, in hearing the works of two voluminous Authors, one in verse, and the other in prose, deliberately read, without sleeping: The various effects of which, with the several degrees and manners of their operation, are here set forth; till the whole number, not of Critics only, but of Spectators, actors, and all present, fall fast asleep; which naturally and necessarily ends the games.

B O O K II.

HIGH on a gorgeous seat, that far out-shone,
Henley's gilt tub, or Fleckno's Irish throne,

REMARKS.

TWO things there are, upon the supposition of which the very basis of all verbal criticism is founded and supported: The first, that an Author could never fail to use the *best word* on every occasion; the second, that a Critic cannot chuse but know *which that is*. This being granted, whenever any word doth not fully content us, we take upon us to conclude, first, that the author could *never have used it*; and, secondly, that he must have used *that very one*, which we conjecture, in its stead.

We cannot, therefore, enough admire the learned Scriblerus for his alteration of the text in the two last verses of the preceding book, which in all the former editions stood thus:

Hoarse thunder to its bottom shook the bog,

And the loud nation croak'd. God save king Log.

He has, with great judgment, transpos'd these two epithets; putting *hoarse* to the nation, and *loud* to the thunder: And this being evidently the true reading, he vouchsafed not so much as to mention the former; for which assertion of the just rights of a Critic, he merits the acknowledgment of all sound Commentators.

VER. 2. *Henley's gilt tub*.) The pulpit of a Dissenter is usually called a tub; but that of Mr. Orator Henley was covered with velvet, and adorned with gold. He had also a fair altar, and over it is this extraordinary inscription, *The Primitive Eucharist*. See the history of this person, book iii.

IMITATIONS.

VER. 1. *High on a gorgeous seat*.) Parody of Milton, book ii.

High on a throne of royal state, that far
Outshone the wealth of Ormus and of Ind,
Or where the gorgeous East with richest hand
Show'rs on her kings Barbaric pearl and gold,
Satan exalted sat. —

Or that where on her Curls the public pours,
 All-bounteous, fragrant Grains and Golden show'rs,
 Great Cibber fate: The proud Parnassian sneer, 5

REMARKS.

Ibid. or *Fleckno's Irish throne*.) Richard Fleckno was an Irish priest, but had laid aside (as himself expressed it) the mechanic part of priesthood. He printed some plays, poems, letters, and travels. I doubt not, our author took occasion to mention him in respect to the Poem of Mr. Dryden, to which this bears some resemblance, though of a character more different from it than that of the *Æneid* from the *Iliad*, or the *Lutrin* of Boileau from the *Defait de Bouts rimées* of Sarazin.

It may be just worth mentioning, that the Eminence from whence the ancient Sophists entertained their auditors, was called by the pompous name of a Throne; — ἐπὶ θρόνου τίνος ὑψηλῆ μάλα σοφιστικῶς καὶ σοβαρῶς. Themistius, Orat. i.

VER. 3. Or *that where on her Curls the public pours*.) Edmund Curl stood in the pillory at Charing-cross, in March 1727 - 8. „ This (saith Edmund Curl) is a false Assertion — I had indeed „ the corporal punishment of what the Gentlemen of the long „ Robe are pleased iocosely to call *mounting the Rostrum* for one „ hour: but that scene of Action was not in the month of *March*, „ but in *February*. „ (*Curliad* 12mo p. 19.) And of the *History* of „ his being *roast in a Blanket*, he saith, „ Here *Scriblerus!* thou leeseest „ in what thou assesteest concerning the blanket: it was not a „ blanket, but a rug. „ p. 25. Much in the same manner Mr. *Cibber* remonstrated, that his Brothers, at *Bedlam*, mentioned *Book i.* were not *Brazen*, but *Blocks*; yet our author let it pass unaltered, as a trifle that no way altered the relationship.

We should think (gentle Reader) that we but ill performed our part, if we corrected not as well *our own errors* now, as formerly those of the *Printer*. Since what moved us to this Work, was solely the Love of *Truth*, not in the least any *Vainglory*, or *Desire* to contend with *Great Authors*. And further, our Mistakes, we conceive, will the rather be pardoned, as scarce possible to be avoided in writing of such Persons and works as do ever shun the Light. However that we may not any whay soften or extenuate the same, we give them thee in the very Words

The conscious simper, and the jealous leer,
 Mix on his look: All eyes direct their rays
 On him, and crowds turn Coxcombs as they gaze,
 His Peers shine round him with reflected grace,
 New edge their dulness, and new bronze their face. 16
 So from the Sun's broad beam, in shallow urns
 Heav'n's twinkling Sparks draw light, and point their
 horns.

Not with more glee, by hands Pontific crown'd,
 With scarlet hats wide-waving circled round,
 Rome in her Capitol saw Querno sit, 15
 Thron'd on seven hills, the Antichrist of wit.

And now the Queen, to glad her sons proclaims
 By herald Hawkers high heroic Games.

REMARKS.

of our Antagonists: not defending, but retracting them from our heart, and craving excuse of the Parties offended: For surely in this Work, it hath been above all things our desire, to *provoke no Man.*

SCRIBL.

VER. 15. *Rome in her Capitol saw Querno sit.* Camillo Querno was of Apulia who hearing the great Encouragement which Leo X. gave to poets, travelled to Rome with a harp in his hand, and sung to it twenty thousand verses of a poem called *Alexias*. He was introduced as a *Buffoon* to Leo, and promoted to the honour of the *Laurel*; a feat which the court of Rome and the Pope himself entered into so far, as to cause him to ride on an elephant to the Capitol, and to hold a solemn festival on his coronation; at which it is recorded the Poet himself was so transported as to *weep for joy* *. He was ever after a constant frequenter of the Pope's table, drank abundantly and poured forth verses without number. PAULUS JOVIUS, Elog. Vir. doct. cap. Lxxxii. Some idea of his poetry is given by Fam. Strada, in his *Prolusions*.

* See *Life of C. C. chap. vi. p. 149.*

They summon all her Race: An endless band
 Pours forth, and leaves unpeopled half the land. 20
 A motly mixture! in long wigs, in bags,
 In silks, in crapes, in Garters, and in rags,
 From drawing rooms, from colleges, from garrets,
 On horse, on foot, in hacks, and gilded chariots:
 All who true Dunces in her cause appear'd 25
 And all who knew those Dunces to reward.

Amid that area wide they took their stand,
 Where the tall may-pole once o'er-look'd the Strand,
 But now (so ANNE and piety ordain)
 A Church collects the saints of Drury-lane. 30

With Authors, Stationers obey'd the call,
 (The field of glory is a field for all.)
 Glory, and gain, th' industrious tribe provoke;
 And gentle Dulness ever loves a joke.

REMARKS.

VER. 34. *And gentle Dulness ever loves a joke.* This species of mirth called a *joke*, arising from a *Mâl-entendu* may be well supposed to be the delight of *Dulness*. W.

IMITATIONS.

VER. 35. *A Poet's form (she plac'd before their eyes)* This is what Juno does to deceive Turnus, Æn. x.

Tum Dea nube cava, tenuem sine vivibus umbram
 In faciem Æneæ (visu mirabile monstrum!)
 Dardaniis ornat telis, clypeumque jubaſque
 Divini assimilat capitis —

— Dat inania verba,

Dat sine mente sonum —

The reader will observe how exactly some of these verses suit with their allegorical application here to a Plagiarist: There seems to me a great propriety in this Episode, where such an one is imaged by a phantom that deludes the grasp of the expecting Bookseller.

A Poet's form she plac'd before their eyes, 35
 And bade the nimblest racer seize the prize;
 No meagre, muse-rid mope, aduft and thin,
 In a dun night-gown of his own loofe fkin;
 But fuch a bulk as no twelve bards could raife,
 Twelve ftarv'ling bards of thefe degen'rate days. 40
 All as a partridge plump, full-fed and fair,
 She form'd this image of well-body'd air;
 With pert flat eyes fhe window'd well its head;
 A brain of feathers, and a heart of lead;
 And empty words fhe gave, and founding ftrain, 45
 But fenfelefs, lifelefs; idol void and vain!
 Never was dafh'd out, at one lucky hit,
 A fool, fo juft a copy of a wit;

REMARKS.

VER. 44. *A brain of feathers, and a heart of lead;* i. e.

A trifling head, and a contracted heart,

as the poet, book iv. describes the *accomplifhed* fons of Dulnefs; of whom this is only an *Image*, or Scarecrow, and fo ftuffed out with thefe correfponding materials.

SCRIBL. W.

VER. 47. *Never was dafh'd out, at one lucky hit,* Our author here feems willing to give fome account of the poffibility of *Dulnefs* making a Wit (which could be done no other way than by *chance*.) The fiction is the more reconciled to probability, by the known ftory of Apelles, who being at a lofs to exprefs the foam of Alexander's horfe, dafh'd his pencil in de-fpair at the picture, and happened to do it by that fortunate ftroke.

IMITATIONS.

VER. 39. *But fuch a bulk as no twelve bards could raife,*)

Vix illud tefti his sex —

Qualia nunc hominum producit corpora tellus.

Virg. Æn. xii.

So like, that critics said, and courtiers swore,
A Wit it was, and call'd the phantom more. 50

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VER. 50. *and call'd the phantom More.*) CURL, in his key to the Dunciad, affirmed this to be James-More Smith esq. and it is probable (considering what is said of him in the *Testimonies*) that some might fancy our author obliged to represent this gentleman as a plagiarist, or to pass for one himself. His case indeed was like that of a man I have heard of, who, as he was sitting in company, perceived his next neighbour had stolen his handkerchief. „Sir, (said the thief, finding himself detected) „do not expose me, I did it for mere want; be so good but „to take it privately out of my pocket again, and say nothing.„ The honest man did so, but the other cry'd out, „See, gentle- „men, what a thief we have among us! look, he is stealing my handkerchief! „

Some time before, he had borrowed of Dr. *Arbuthnot* a paper call'd an Historico-physical account of the *South-Sea*; and of Mr. *Pope* the Memoirs of a Parish Clark, which for two years he kept, and read to the Rev. Dr. *Young*, — *F. Billers*, Esq. and many others, as his own. Being applied to for them, he pretended they were lost, but there happening to be another copy of the latter, it came out in *Swift* and *Pope's* Miscellanies. Upon this, it seems, he was so far mistaken as to confess his proceeding by an endeavour to hide it: unguardedly printing (in the *Daily Journal of April 3, 1728.*) „That the contempt which „he and others had for those pieces (which only himself had „shewn, and handed about as his own) occasion'd their being „lost, and for that cause only not return'd.„ A fact, of which as none but he could be conscious, none but he could be the publisher of it. The plagiarisms of this person gave occasion to the following Epigram:

„More always smiles whenever he recites;
„He smiles (you think) approving what he writes.
„And yet in this no vanity is shewn;
„A modest man may like what's not his own.

This young Gentleman's whole misfortune was too inordinate a passion to be thought a Wit. Here is a very strong instance atte-

All gaze with ardour: Some a poet's name,
Others a sword-knot and lac'd suit inflame.
But lofty Lintot in the circle rose:

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sted by Mr. *Savage* son of the late Earl *Rivers*; who having shewn some verses of his in manuscript to Mr. *More* wherein Mr. *Pope* was called *first of the tuneful train*, M. *More* the next morning sent to Mr. *Savage* to desire him to give those verses another turn, to wit, „That *Pope* might now be the *first*, because *More* had „left him unrival'd in turning his style to Comedy.„ This was during the rehearsal of the *Rival Modes*, his' first and only work; the Town condemn'd it in the action, but he printed it in 1726-7, with this modest Motto,

Hec castus, artemque repono.

The smaller pieces which we have heard attributed to this author, are, an Epigram on the Bridge at *Blenheim*, by *Dr. Evans*: *Cosmelia*, by Mr. *Pit*, Mr. *Jones*, &c. The Mock-marriage of a mad Divine, with a Cl—for a Parson, by *Dr. W.* The Saw-pit a Simile, by a *Friend*. Certain Physical works on Sir *James Baker*; and some unown'd Letters, Advertisements, and Epigrams against our author in the *Daily Journal*.

Notwithstanding what is here collected of the Person imagin'd by *Curl* to be meant in this place, we cannot be of that opinion; since our Poet had certainly no need of vindicating half a dozen verses to himself, which every reader had done for him; since the name itself is not spell'd *Moore*, but *More*; and lastly, since the learned *Scriblerus* has so well prov'd the contrary.

VER. 50. *the phantom More.*) It appears from hence, that this is not the name of a real person, but fictitious. *More* from *μῶρ*, *stultus*, *μωρία*, *stultitia*, to represent the folly of a plagiary. Thus *Erasmus*, *Admonuit me Mori cognomen tibi, quod sam ad Moria vocabulum accedit quam es ipse a re alienus.* Dedication of *Moria* Encomium to Sir *Tho. More*; the farewell of which may be our author's to his plagiary, *Vale, More! & moriam tuam gnauiter defende.* Adieu, *More!* and be sure strongly to defend thy own folly.

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VER. 53. *But lofty Lintot*) We enter here upon the episode of the Book-sellers: Persons, whose names being more known

„This prize is mine; who tempt it are my foes;
 „With me began this genius, and shall end.,, 55
 He spoke: and who with Lintot shall contend?

Fear held them mute. Alone, untaught to fear,
 Stood dauntless Curl; „Behold that rival here!

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and famous in the learned world than those of the Authors in this poem, do therefore need less explanation. The action of Mr. Lintot here imitates that of Dares in Virgil, rising just in this manner to lay hold on a *Bull*. This eminent Bookseller printed the *Rival Modes* before mentioned.

VER. 58. *Stood dauntless Curl;*) We come now to a character of much respect, that of Mr. Edmund Curl. As a plain repetition of great actions is the best praise of them, we shall only say of this eminent man, that he carried the Trade many lengths beyond what it ever before had arrived at; and that he was the envy and admiration of all his profession. He possessed himself of a command over all authors whatever; he caused them to write what he pleased; they could not call their very *Names* their own. He was not only famous among these; he was taken notice of by the *State*, the *Church* and the *Law*, and received particular marks of distinction from each.

It will be owned that he is here introduced with all possible dignity: He speaks like the intrepid Diomed; he runs like the swift-footed Achilles; if he falls, 'tis like the beloved Nisus; and (what Homer makes to be the chief of all praises) he is *favoured of the Gods*; he says but three words, and his prayer is heard; a Goddess conveys it to the seat of Jupiter: Though he loses the prize, he gains the victory; the great Mother herself comforts him, she inspires him with expedients, she honours him with an immortal present (such as Achilles receives from Thetis, and Aeneas from Venus) at once instructive and prophetic: After this he is unrivalled and triumphant.

The tribute our author here pays him is a grateful return for several unmerited obligations: Many weighty animadversions on the public affairs, and many excellent and diverting pieces on private persons, has he given to his name. If ever he owed two

„The race by vigour, not by vaunts is won;
 „So take the hindmost, Hell, (he said) and run. „ 60
 Swift as a bard the bailiff leaves behind,
 He left huge Lintot, and out-strip't the wind.
 As when a dab - chick waddles thro' the copse
 On feet and wings, and flies, and wades, and hops;

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verses to any other, he owed Mr. Curl some thousands. He was every day extending his fame, and enlarging his Writings: Witness innumerable instances; but it shall suffice only to mention the *Court Poems*, which he meant to publish as the work of the true writer, a Lady of quality; but being first threat'ned, and afterwards punished for it by Mr. Pope, he generously transferred it from *her* to *him*, and ever since printed it in his name. The single time that ever he spoke to C, was on that affair, and to that happy incident he owed all the favours since received from him: So true is the saying of Dr. Sydenham, „that any one „shall be, at some time or other, the better or the worse, for „having but *seen* or *spoken* to a good or bad man. „

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VER. 60. *So take the hindmost, Hell,*)

Occupet extremum scabies; mihi turpe relinqui est.

Hor. de Arte.

VER. 61. &c. something like this is in Homer, Il. x. v. 220 of Diomed. Two different manners of the same author in his similes are also imitated in the two following; the first, of the Bailiff, is short, unadorned, and (as the Critics well know) from *familiar life*; the second of the Water-fowl, more extended, picturesque, and from *vulgar life*. The 59th verse is likewise a literal translation of one in Homer.

VER. 64, 65. *On feet and wings, and flies, and wades, and hops;
 So lab'ring on, with shoulders, hands and head,*)

— So eagerly the Fiend

O'er bog, o'er steep, thro' streight, rough, dense or rare,
 With head, hands, wings, or feet pursues his way,
 And swims, or sinks, or wades, or creeps, or flies.

Milton, Book ii.

So lab'ring on, with shoulders, hands and head, 65
 Wide as a wind-mill all his figure spread,
 With arms expanded Bernard rows his state,
 And left-legg'd Jacob seems to emulate.
 Full in the middle way there stood a lake,
 Which Curl's Corinna chanc'd that morn to make: 70
 (Such was her wont, at early dawn to drop
 Her evening cates before his neighbour's shop,
 Here fortun'd Curl to slide; loud shout the band,
 And Bernard! Bernard! rings thro' all the Strand.

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VER. 70. *Curl's Corinna*) This name it seems, was taken by one Mrs. T—, who procured some private letters of Mr. Pope, while almost a boy, to Mr. Cromwel, and sold them without the consent of either of those Gentlemen to Curl, who printed them in 12mo, 1727. He discovered her to be the publisher, in his Key, p. II. We only take this opportunity of mentioning the manner in which those letters got abroad, which the author was ashamed of as very trivial things, full not only of levities, but of wrong judgments of men and books, and only excusable from the youth and inexperience of the writer.

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VER. 67, 68. *With arms expanded, Bernard rows his state,
 And left-legg'd Jacob seems to emulate.*)

Milton, of the motion of the Swan,

— rows

His state with oary feet.

And Dryden, of another's, — *With oars left legs —*

VER. 73. *Here fortun'd Curl to slide;*)

Labitur infelix, cæsis ut forte juvenicis

Fusus humum viridesque super madefecerat herbas —

Concidit, immundoque fimo, sacroque cruore.

Virg. Æn. v. of Nisus,

VER. 74. *And Bernard! Bernard!*)

— Ut litus, Hyla, Hyla, omne sonaret. Virg. Ecl. vi.

Obscene with filth the miscreant lies bewray'd, 75
 Fall'n in the plash his wickedness had laid:
 Then first (if Poets aught of truth declare)
 The cairiff Vaticide conceiv'd a pra'yr.

Hear Jove! whose name my bards and I adore,
 As much at least as any God's, or more; 80
 And him and his, if more devotion warms,
 Down with the Bible, up with the Pope's Arms.

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VER. 75. *Obscene with filth, &c.*) Though this incident may seem too low and base for the dignity of an Epic poem, the learned very well know it to be but a copy of Homer and Virgil; the very words *cybos* and *simus* are used by them, though our poet (in compliance to modern nicety) has remarkably enriched and coloured his language, as well as raised the versification, in this Episode, and in the following one of Eliza. Mr. Dryden in *Mac-Nockno*, has not scrupled to mention the *Morning Toast* at which the fishes bite in the Thames, *Pissing Alley*, *Relicks of the Rum*, &c. but our author is more grave, and (as a fine writer says of Virgil in his *Georgics*) *soffer about his Dung with an air of Majesty*. If we consider that the exercises of his *Aurora* could with justice be no higher than *sickling*, *char'ring*, *braying*, or *diving*, it was no easy matter to invent such games as were proportioned to the meaner degree of *Book-sellers*. In Homer and Virgil, Ajax and Nisus, the persons drawn in this plight, are *Heroes*; whereas here they are such with whom it had been great impropriety to have joined any but vile ideas; besides the natural connection there is between Libellers and common Nufances. Nevertheless I have heard our author own, that this part of his Poem was (as it frequently happens) what cost him most trouble and pleased him least; but that he hoped it was excusable, since levelled at such as understand no delicate satire: Thus the politerest men are sometimes obliged to *swear*, when they happen to have to do with porters and oyster wenches.

VER. 82. *Down with the Bible, up with the Pope's Arms.*)
 The Bible, Curl's sign: the Cross keys, Lintot's.

A place there is, betwixt earth, air, and seas,
 Where, from Ambrosia, Jove retires for ease.
 There in his seat two spacious vents appear, 85
 On this he sits, to that he leans his ear,
 And hears the various vows of fond mankind ;
 Some beg an eastern, some a western wind :
 All vain petitions, mounting to the sky,
 With reaps abundant this abode supply ; 90
 Amus'd he reads, and then returns the bills
 Sign'd with that Ichor which from Gods distils.
 In office here fair Cloacina stands,
 And ministers to Jove with purest hands.
 Forth from the heap she pick'd her vor'ry's pray'r, 95
 And plac'd it next him, a distinction rare !
 Oft had the Goddess heard her servants call,
 From her black grottos near the Temple-wall,
 Lift'ning delighted to the jest unclean
 Of link-boys vile, and watermen obscene ; 100

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VER. 83. See Lucian's Icaro-Menippus ; where this fiction is more extended.)

VER. 92. Alludes to Homer, Iliad. v.

— πῆ δ' ἀμειβόμενον αἷμα θέτοιο,

Ἰχῶρ, οἷον πρὸς τὴν πῆν μακροῦσι θεοῖσιν.

A stream of nest'rous humour issuing flow'd,

Sanguine, such as celestial sp'rits may bleed. Milton.

VER. 93. *Cloacina*) The Roman Goddess of the common-sewers.

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VER. 83. *A place there is, betwixt earth, air, and seas.*)

Orbe locus medio est, inter terrasque, fretumque,

Cœlestesque plagas — Ovid. Met. xii.

Where as he fish'd her nether realms for Wit,
 She oft had favour'd him, and favours yet.
 Renew'd by ordure's sympathetic force,
 As oil'd with magic juices for the course,
 Vig'rous he rises; from th'effluvia strong 105
 Imbibes new life, and scours and stinks along;
 Re-passes Lintot, vindicates the race,
 Nor heeds the brown dishonours of his face.
 And now the victor stretch'd his eager hand
 Where the tall Nothing stood, or seem'd to stand; 110
 A shapeless shade, it melted from his sight,
 Like forms in clouds, or visions of the night.
 To seize his papers, Curl, was next thy care;
 His papers light, fly diverse, tost in air;
 Songs, sonnets, epigrams the winds uplift, 115

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VER. 101. *Where as he fish'd &c.*) See the preface to Swift's and Pope's Miscellanies.

VER. 104. *As oil'd with magic juices*) Alluding to the opinion that there are ointments used by witches to enable them to fly in the air, &c.

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VER. 108. *Nor heeds the brown dishonours of his face.*)

— faciam ostentabat, & udo

Turpia membra fimo — Virg. Æn. v.

VER. III. *A shapeless shade, &c.*)

— Effugit imago

Par levibus ventis, volucrique simillima somno.

Virg. Æn. vi.

VER. 114. *His papers light, fly diverse, tost in air;*)
 Virgil, Æn. vi. of the Sibyl's leaves,

Carmina —

turbata volent rapidis ludibria ventis.

And whisk 'em back to Evans, Young, and Swift.
 Th'embroider'd suit at least he deem'd his prey
 That suit an unpay'd taylor snatch'd away.
 No rag, no scrap, of all the beau, or wit,
 That once so flutter'd, and that once so writ. 120

Heav'n rings with laughter: of the laughter vain,
 Dulness, good Queen, repeats the jest again.
 There wicked imps, of her own Grubstreet choir,
 She deck'd like Congreve, Addison, and Prior;
 Mears, Warner, Wilkins run: delusive thought! 125

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VER. 116. *Evans, Young, and Swift.*) Some of those persons, whose writings, epigrams. or jests he had owned. See Note on v. 50.

VER. 118. *an unpay'd taylor*) This line has been loudly complained of in *Mist*. June 8, Dedic. to Sawny and others, as a most inhuman satire on the *poverty of Poets*: But it is thought our author will be acquitted by a jury of *Taylor*s. To me this instance seems unluckily chosen; if it be a satire on any body, it must be on a bad *paymaster*, since the person to whom they have here applied it, was a man of fortune. Not but poets may well be jealous of so great a prerogative as *non-payments*; which Mr. Dennis so far asserts, as boldly to pronounce that „if Homer „himself was not in debt, it was because nobody would trust him. Pref. to Rem. on the Rape of the Lock, p. 15.

VER. 124. *like Congreve, Addison and Prior;*) These authors being such whose names will reach posterity, we shall not give any account of them, but proceed to those of whom it is necessary. — Besseel Morris was author of some satires on the translators of Homer, with many other things printed in newspapers. — „Bond writ a satire against Mr. P. —. Capt. Breval was author „of the Confederates, an ingenious dramatic performance to expose Mr. P. Mr. Gay, Dr. Arb. and some ladies of quality,“ says CURL, Key, p. 11.

VER. 125. *Mears, Warner, Wilkins,*) Booksellers, and Printers of much anonymous ruff.

Breval, Bond, Befaleel, the varlets caught.
 Curl stretches after Gay, but Gay is gone,
 He grasps an empty Joseph for a John:
 So Proteus, hunted in a nobler shape,
 Became, when seiz'd, a puppy, or an ape. 130
 To him the Goddess: Son! thy grief lay down
 And turn this whole illusion on the town:
 As the sage dame, experienc'd in her trade,
 By names of Toasts retails each batter'd Jade;
 (Whence hapless Monsieur much complains at Paris 135
 Of wrongs from Dutcheffes and Lady Maries;
 Be thine, my stationer! this magic gift;

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VER. 126. *Breval, Bond, Befaleel.*) I foresee it will be objected from this line, that we were in an error in our assertion on v. 50. of this book, that More was a fictitious name, since these persons are equally represented by the poet as phantoms. So at first sight it may seem; but be not deceived, reader; these also are not real persons. 'Tis true, Curl declares Breval, a captain, author of a piece called *The Conf'd'rates*; but the same Curl first said it was written by Joseph Gay: Is his second assertion to be credited any more than his first? He likewise affirms Bond to be one who writ a satire on our poet: But where is such a satire to be found; where was such a writer ever heard of? As for Befaleel, it carries forgery in the very name; nor is it as the others are, a surname. Thou may'st depend upon it, no such authors ever lived; all phantoms. SCRIBL.

VER. 128. *Joseph Gay*, a fictitious name pur by Curl before several pamphlets, which made them pass with many for Mr. Gay's. — The ambiguity of the word *Joseph*, which likewise signifies a loose upper-coat, gives much pleasantry to the idea. W.

VER. 132. *And turn this whole illusion on the town:*) It was a common practice of this bookseller to publish vile pieces of obscure hands under the names of eminent authors.

VER. 137. — *this magic gift*) In verity saith *Scriverus*) a very bungling trick. How much better might our worthy Brethren of Grubstreet be taught as in many things they have already been)

Cook shall be Prior, and Concanen, Swift :
 So shall each hostile name become our own,
 And we too boast our Garth and Addison. 140

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by the modern masters of Polemics? who when they make free with their neighbours, seize upon their *good works* rather than their *good name*; as knowing that those will produce a *name* of their own.

VER. 138. *Cook shall be Prior.*) The man here specified writ a thing called The Battle of Poets, in which Philips and Welsted were the Heroes, and Swift and Pope utterly routed. He also published some malevolent things in the British, London, and Daily Journals; and at the same time wrote letters to Mr. Pope, protesting his Innocence. His chief work was a translation of Hesiod, to which Theobald writ notes and half-notes, which he carelessly owned.

VER. 138. *and Concanen, Swift.*) In the first edition of this poem there were only asterisks in this place, but the names were since inserted, merely to fill up the verse, and give ease to the ear of the reader.

VER. 140. *And we too boast our Garth and Addison.*) Nothing is more remarkable than our author's love of praising good writers. He has in this very poem celebrated Mr. Locke, Sir Isaac Newton, Dr. Barrow, Dr. Atterbury, Mr. Dryden; Mr. Congreve, Dr. Garth, Mr. Addison; in a word, almost every man of his time that deserved it; even Cibber himself (presuming him to be author of the *Careless Husband*.) It was very difficult to have that pleasure in a poem on this subject, yet he has found means to insert their panegyric, and has made even Dulness our of her own mouth pronounce it. It must have been particularly agreeable to him to celebrate Dr. Garth; both as his constant friend, and as he was his predecessor in this kind of satire. The Dispensary attacked the whole body of Apothecaries, a much more useful one undoubtedly than that of the bad Poets; in truth this can be a body, of which no two members ever agreed. It also did, what Mr. Theobald says is unpardonable, drew in *parts of private character*, and introduced *persons independent of his subject*. Much more would Boileau have incurred his censure,

With that (he gave him (piteous of his case,
Yet smiling at his rueful length of face)

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who left all subjects whatever, on all occasions, to fall upon the bad poets (which, it is to be feared, would have been more immediately his concern.) But certainly next to commending good writers, the greatest service to learning is to expose the bad, who can only that way be made of any use to it. This truth is very well set forth in these lines addressed to our author:

- „The craven Rook, and pert Jackdaw,
„(Tho' neither birds of moral kind)
„Yet serve, if hang'd, or stuff'd with straw,
„To shew us which way blows the wind.
- „Thus dirty knaves, or chatt'ring fools,
„Strung up by dozens in thy lay,
„Teach more by half than Dennis' rules,
„And point instruction ev'ry way.
- „With Egypt's art thy pen may strive:
„One potent drop let this but shed,
„And ev'ry Rogue that stunk alive,
„Becomes a precious Mummy dead.

VER. 142. *rueful length of face*) „The decrepid person or „figure of a man are no reflections upon his *Genius*: An honest mind will love and esteem a *man of worth*, tho' he be „deformed or poor. Yet the author of the *Dunciad* hath libelled a person for his *rueful length of face!* „ *Mist's Journal*, June 8. This *Genius* and *man of worth*, whom an honest mind should love, is Mr. Curl. True it is, he stood in the pillory, an

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VER. 141, 142. — *piteous of his case,*
Yet smiling at his rueful length of face.)

— *Risit pater optimus illi. —*

Me liceat casum misereri infantis amici —

Sic farus, tergum Gærali immane leonis, &c.

Virg. Æn. v.

A shaggy Tap'stry, worthy to be spread,
On Codrus' old, or Dunton's modern bed ;

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incident which will lengthen the face of any man, tho' it were ever so comely, therefore is no reflection on the natural beauty of Mr. Curl. But as to reflections on any man's face, or figure; Mr. Dennis saith excellently; „Natural deformity comes not by „our fault; 'tis often occasioned by calamities and diseases, which „a man can no more help than a monster can his deformity. „There is no one misfortune, and no one disease, but what all „the rest of mankind are subject to. — But the deformity of this *Author* is visible, present, lasting, unalterable, and peculiar to „himself. 'Tis the mark of God and Nature upon him, to give „us warning that we should hold no society with him, as a creature nor of our original, nor of our species: and they who have „refused to take this warning which God and nature have given „them, and have, in spite of it, by a senseless presumption ventured to be familiar with him, have severely suffered, &c. 'Tis „certain his original is not from Adam, but from the Devil,“ &c. DENNIS, Character of Mr. P. octavo, 1716.

Admirably it is observed by Mr. Dennis against Mr. Law, p. 23. „That the language of Billingsgate can never be the language „of charity, nor consequently of Christianity.“ I should else be tempted to use the language of a Critic; for what is more provoking to a commentator, than to behold his author thus portrayed? Yet I consider it really hurts not *him*; whereas to call some others dull, might do them prejudice with a world too apt to believe it: Therefore, though Mr. D. may call another a *little ass* or a *young roach*, far be it from us to call him a *toothless lion* or an *old serpent*. Indeed, had I written these notes (as was once my intent) in the learned language, I might have given him the appellations of *balastro*, *calceatum caput*, *scurra in trivitis*, being phrases in good esteem and frequent use among the best learned: But in our mother tongue, were I to tax any gentleman of the Dunciad, surely it should be in words not to the vulgar intelligible; whereby Christian Charity, decency, and good accord among authors, might be preserved. SCRIBL.

The good Scriblerus here, as on all occasions; eminently shews his humanity. But it was far otherwise with the gentle-

Instructive work! whose wry-mouth'd portraiture 145
 Display'd the fates her confessors endure.

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men of the Dunciad, whose scurrilities were always personal, and of that nature which provoked every honest man but Mr. Pope; yet never to be lamented, since they occasioned the following amiable Verses:

- „While Malice, Pope, denies thy page
- „Its own celestial fire;
- „While Critics, and while Bards in rage,
- „Admiring, won't admire:
- „While wayward pens thy worth assail,
- „And envious tongues decry;
- „These times tho' many a Friend bewail,
- „These times bewail not I.
- „But when the World's loud praise is thine,
- „And spleen no more shall blame,
- „When with thy Homer thou shalt shine
- „In one establish'd fame:
- „When none shall rail, and ev'ry lay
- „Devote a wreath to thee;
- „That day (for come it will) that day
- „Shall I lament to see.

VER. 143. *A shaggy Tapestry*,) A sorry kind of Tapestry frequent in old Inns, made of worsted, or some coarser stuff: like that which is spoken of by Donne — *Faces as frightful as theirs who whip Christ in old hangings*. The imagery woven in it alludes to the mantle of Cloanthus, in Æn. v.

VER. 144. *On Codrus' old, or Dunston's modern bed*;) Of Codrus the poet's bed, see Juvenal, describing his poverty very copiously, Sat. iii. v. 103, &c.

Lectus erat Codrus, &c.

Codrus had but one bed, so short too boot,
 That his short wife's short legs hung dangling out
 His cupboard's head six earthen pitchers grac'd,

Earless on high, stood unabash'd De Foe,
 And Tutchin flagrant from the scourge below.
 There Ridpath, Roper, cudgell'd might ye view,
 The very worsted still look'd black and blue. 150
 Himself among the story'd chiefs he spies,
 As, from the blanket, high in air he flies,

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Beneath them was his trusty tankard plac'd;
 And to support this noble plate, there lay
 A bending Chiron, cast from honest clay.
 His few Greek books a rotten chest contain'd,
 Whose covers much of mouldiness complain'd,
 Where mice and rats devour'd poetic bread,
 And on heroic verse luxuriouſly were fed.
 'Tis true poor Codrus nothing had to boast,
 And yet poor Codrus all that nothing lost. Dryden.

But Mr. Concanen, in his dedication of the Letters, advertisements, &c. to the author of the Dunciad, assures us, „that Juvenal never satirized the Poverty of Codrus.„

John Dunton was a broken bookseller, and abusive scribler; he writ Neck or Nothing, a violent satire on some ministers of state; a libel on the Duke of Devonshire and the Bishop of Peterborough, &c.

VER. 148. *And Tutchin flagrant from the scourge*) John Tutchin, author of some vile verses, and of a weekly paper called the Observator: He was sentenced to be whipped through several towns in the west of England, upon which he petitioned King James II. to be hanged. When that Prince died in exile, he wrote an invective against his memory, occasioned by some humane elegies on his death. He lived to the time of Queen Anne.

VER. 149. *There Ridpath, Roper,*) Author of the Flying-post and Post-boy, two scandalous papers on different sides, for which they equally and alternately deserved to be cudgelled, and were so.

VER. 151. *Himself among the story'd chiefs he spies,*) The history of Curl's being tossed in a blanket, and whipped by the scholars of Westminster, is well known. Of his purging and vomiting,

And oh! (he cry'd) what street, what lane but knows
 Our purgings, pumpings, blankettings, and blows?
 In ev'ry loom our labours shall be seen, 155
 And the fresh vomit run for ever green!

See in the circle next, Eliza plac'd,
 Two babes of love close clinging to her waist;

REMARKS.

See A full and true account of a horrid Revenge on the body of Edm. Curl, &c. in Swift and Pope's Miscell.

VER. 157. See in the circle next, *Eliza plac'd.*) In this game is exposed, in the most contemptuous manner, the profligate licentiousness of those shameless scriblers (for the most part of that sex, which ought least to be capable of such malice or impudence) who in libellous Memoirs and Novels, reveal the faults or misfortunes of both sexes, to the ruin of public fame, or disturbance of private happiness. Our good poet (by the whole cast of his work being obliged not to take off the Irony) where he could not shew his indignation, hath shewn his contempt, as much as possible; having here drawn as vile a picture as could be represented in the colours of Epic poesy. SCRIBL.

Ibid. *Eliza Haywood*; this woman was authoress of those most scandalous books called the court of Carimania, and the new Utopia. For the *two babes of love*, see CURL, Key, p. 22. But whatever reflection he is pleased to throw upon this Lady, surely it was what from him she little deserved, who had celebrated Curl's undertakings for Reformation of manners, and declared herself „to be perfectly acquainted with the sweetness of his disposition, and that tenderness with which he considered the errors of „his fellow-creatures; that, though she should find the little in- „advertencies of her own life recorded in his papers, she was „certain it would be done in such a manner as she could not

IMITATIONS.

[VER. 151. *Himself among the stor'd chiefs he spies,*
 Se quoque principibus permixtum agnovit Achivis —
 Constitit, 3: lacrymans: Quis jam locus, inquit, Achare?
 Quæ regio in terris nostri non plena laboris? Virg. Æn. i.

Fair as before her works she stands confess'd,
 In flow'r's and pearls by bounteous Kirkall dress'd. 160
 The Goddess then: „Who best can send on high
 „The salient spout, far streaming to the sky;
 „His be you Juno of majestic size,
 „With cow-like udders, and with ox-like eyes.
 „This China Jordan let the chief o'ercome 165
 „Replenish, not ingloriously, at home. „

REMARKS.

„but approve.„ Mrs. HAYWOOD, Hist. of Clar. printed in the female Dunciad, p. 18.

VER. 160. *Kirkall*, the name of an Engraver. Some of this Lady's works were printed in four volumes in 12mo, with her picture thus dressed up before them.

IMITATIONS.

VER. 156. *And the fresh vomit runs for ever green!*) A parody on these lines of a late noble author:

His bleeding arm had furnish'd all their rooms
 And run for ever purple in the looms.

VER. 158. *Two babes of love close clinging to her waist;*
 Cressa genus, Pholoë, geminique sub ubere nati.

Virg. Æn. v.

VER. 163. — you Juno —

With cow-like udders, and with ox-like eyes.)

In allusion to Homer's Βούπρις πότνια Ἥρη.

VER. 165. *This China Jordan.*)

Tertius Argolica hæc galea contentus abito. Virg. Æn. vi.

In the games of Homer, Iliad. xxiii. there are set together, as prizes, a Lady and a Kettle, as in this place Mrs. Haywood and a Jordan. But there the preference in value is given to the Kettle, at which Mad. Dacier is justly displeas'd. Mrs. 'H. is here treated with distinction, and acknowledged to be the more valuable of the two.

Osborne and Curl accept the glorious strife,
 (Tho' this his Son dissuades, and that his Wife.)
 One on his manly confidence relies,
 One on his vigour and superior size. 170
 First Osborne lean'd against his letter'd post;
 It rose, and labour'd to a curve at most.
 So Jove's bright bow displays its wat'ry round,
 (Sure sign, that no spectator shall be drown'd)

REMARKS

VER. 167. *Osborne, Thomas*) A Bookfeller in Gray's-Inn, very well qualified by his impudence to act this part; therefore placed here instead of a less deserving predecessor. — This man published advertisements for a year together, pretending to sell Mr. Pope's Subscription books of Homer's Iliad at half the price: Of which books he had none, but cut to the size of them (which was Quarto) the common books in folio, without Copper-plates, on a worse paper, and never above half the value.

Upon this Advertisement the Gazetteer harangued thus, July 6, 1739. How melancholy must it be to a Writer to be so unhappy as to see his works hawked for sale in a manner so fatal to his fame! How with Honour to yourself, and Justice to your Subscribers, can this be done? What an Ingratitude to be charged on the *Only honest poet* that lived in 1738! and than whom *Virtue* has not had a *shriller Trumpeter* for many ages! That you were once *generally admired and esteemed* can be denied by none; but that you and your works are now despised, is verified by *this fact*:, which being utterly false, did not indeed much humble the Author, but drew this just chastisement on the Bookfeller.

IMITATIONS.

VER. 169. 170. *One on his manly confidence relies,
 One on his vigour.*)

Ille — melior motu, frenusque juvena;

Hic membris & mole valens.

Virg. Æn. v.

VER. 173. 174. *So Jove's bright bow — —
 (Sure sign, — —*

A second effort brought but new disgrace, 175
 The wild Meander wash'd the Artist's face:
 Thus the small jett, which hasty hands unlock,
 Spirits in the gard'ner's eyes who turns the cock.
 Not so from shameless Curl; impetuous spread.
 The stream, and smoking flourish'd o'er his head. 180
 So (fam'd like thee for turbulence and horns)
 Eridanus his humble fountain scorns;
 Thro' half the heav'ns he pours th'exalted urn;

REMARKS.

VER. 183. *Thro' half the heav'ns he pours th'exalted urn;* In a manuscript Dunciad (where are some marginal corrections of some gentlemen some time deceased) I have found another reading of these lines, thus,

And lifts his urn, thro' half the heav'n's to flow;
 His rapid waters in their passage glow.

This I cannot but think the right: For first, though the difference between *burn* and *glow* may seem not very material to others,

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The words of Homer, of the Rain-bow, in Iliad xi.

— ὡς τὰ Κρονίων

Ἐν νέφει στήριξ, τέρας μερόπων ἀνθρώπων.

Que le fils de Saturne a fondé dans les nués, pour être dans tous les âges une signe à tous les mortels. Dacier.

VER. 181. 182. *So (fam'd like thee for turbulence and horns) Eridanus)*

Virgil mentions these two qualifications of Eridanus, Georg. iv,

Et gemina auratus taurino cornua vultu,
 Eridanus, quo non alius per pinguis culta
 In mare purpureum violentior influit amnis.

The Poets fabled of this river Eridanus, that it flowed through the skies. Denham, Coeper's Hill:

Heav'n her Eridanus no more shall boast,
 Whose fame in thine, like lesser currents lost;
 Thy nobler stream shall visit Jove's abodes,
 To shine among the stars, and bathe the Gods.

His rapid waters in their passage burn.

Swift as it mounts, all follow with their eyes : 185
 Still happy Impudence obtains the prize.
 Thou triumph'st, Victor of the high-wrought day,
 And the pleas'd dame, soft-smiling, lead'st away.
 Osborne, thro' perfect modesty o'ercome,
 Crown'd with the Jordan, walks contented home. 190

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to me I confess the latter has an elegance, *a je ne sçay quoy*, which is much easier to be conceived than explained. Secondly, every reader of our poet must have observed how frequently he uses this word *glow* in other parts of his works : To instance only in his Homer :

- (1.) Iliad ix. v. 726. — With one resentment glows.
- (2.) Iliad xi. v. 626. — There the battle glows.
- (3.) Ibid. v. 985. — The closing flesh that instant ceas'd to glow.
- (4.) Iliad. xii. v. 45. — Encompass'd Hector glows.
- (5.) Ibid. v. 475. — His bearing breast with gen'rous ardour glows.
- (6.) Iliad xviii. v. 591. — Another part glow'd with refulgent arms.
- (7.) Ibid. v. 654. — And curl'd on silver props in order glow.

I am afraid of growing too luxuriant in examples, or I could stretch this catalogue to a great extent ; but these are enough to prove his fondness for this beautiful word, which, therefore, let all future editions replace here.

I am aware, after all, that *burn* is the proper word, to convey an idea of what was said to be Mr. Cur's condition at this time : But from that very reason I infer, the direct contrary. For surely every lover of our author will conclude he had more humanity than to insult a man on such a misfortune or calamity, which could never befall him purely by his own fault, but from an unhappy communication with another. This note is half Mr. THEOBALD, half SCRIBL.

VER. 187. *The high-wrought day,*) Some affirm, this was originally, *well - p - st day* ; but the Poet's decency would not suffer it.

But not for Authors nobler palms remain;
 Room for my Lord! three jockeys in his train;
 Six huntsmen with a shout precede his chair:
 He grins, and looks broad nonsense with a stare.
 His Honour's meaning Dulness thus exprest, 195
 „He wins this Patron, who can tickle best. „

He chinks his purse, and takes his seat of state:
 With ready quills the Dedicators wait;
 Now at his head the dextrous talk commence,

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Here the learned Scriblerus manifests great anger; he exclaims against all such *Conjectural Emendations* in this manner:
 „Let it suffice, O Pallas! that every noble Ancient, Greek or Roman, hath suffered the impertinent correction of every Dutch, German, and Swiss Schoolmaster! Let our English at least escape, whose intrinsic is scarce of marble so solid, as not to be impaired or soiled by such rude and dirty hands. Suffer them to call their works their own, and after death at least to find rest and sanctuary from Critics! When these men have ceased to rail, let them not begin to do ~~so~~ to comment! Let them not conjecture into nonsense, correct out of all correctness, and restore into obscurity and confusion. Miserable fate! which can befall only the sprightliest wits that have written, and will befall them only from such dull ones as could never write! „

VER. 203. *Paolo Antonio Rolli*, an Italian Poet, and writer of many Operas in that language, which, partly by the help of his genius, prevailed in England near twenty years. He taught Italian to some fine Gentlemen, who affected to direct the Operas.

VER. 205. *Bentley's mouth*, &c.) Not spoken of the famous Dr. Richard Bentley, but of one Tho. Bentley, a small critic, who aped his uncle in a *little Horace*. The great one was intended to be dedicated to the Lord Hallifax, but (on a change of the Ministry) was given to the Earl of Oxford; for which reason the little one was dedicated to his son the Lord Harley. A taste of his *Classic Elocution* may be seen in his following Panegyric on the Peace of Utrecht, *O Cupimus Patrem suum, fulgentissimum illud Orbis Anglicani jubar, adorare! O Ingens Republice*

And, instant, fancy feels th' impured sense; 200
 Now gentle touches wanton o'er his face,
 He struts Adonis, and affects grimace:
 Rolli the feather to his ear conveys,
 Then his nice taste directs our Operas:
 Bentley his mouth with classic flatt'ry opes, 205
 And the puff'd orator bursts out in tropes.
 But Wellsted most the Poets healing balm
 Strives to extract from his soft, giving palm;

VARIATIONS.

VER. 207. In the first Ed.

But Oldmixon the Poet's healing balm, &c.

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*nostra columen! O servatam tanto Heroe Britanniam! Illi tali tan-
 toque viro DEUM per Omnia adfuisse, manumque ejus & mentem
 direxisse CERTISSIMUM EST. Huius enim Unius ferme opera,
 æquissimis & perhonorificis conditionibus, diuturno, heu nimium!
 bello, finem impostum videmus. O Diem aeterna memoria dignissimam!
 qua terrores Patria omnes excidit, Pacemque diu exoptatam toti fere
 Europæ restituit, ille Populi Anglicani Amor, Harleyus.*

Thus critically (that is, verbally) translated:

„Thy Father, that most refulgent star of the Anglican Orb,
 „we much desire to adore! O mighty Column of our Republic!
 „Oh Britain, fortunate in such an Hero! That to such and so
 „great a Man GOD was ever present, in every thing, and all
 „along directed both his hand and his heart, is a Most Absolute
 „Certainty! For it is in a manner by the operation of this Man
 „alone, that we behold a War (alas! how much too long an one!)
 „brought at length to an end, in the most just and most honou-
 „rable Conditions. Oh Day eternally to be memorated! wherein all
 „the Terrors of his Country were ended, and a PEACE (long
 „wish'd for by almost all Europe) was restor'd by HARLEY,
 „the Love and Delight of the People of England.,

But that this Gentleman can write in a different style, may be seen in a letter he printed to Mr. Pope, wherein several Noble Lords are treated in a most extraordinary language, particu-

Unlucky Welsted! thy unfeeling master,
The more thou ticklest, gripes his fist the faster. 210

While thus each hand promotes the pleasing pain,
And quick sensations skip from vein to vein;
A youth unknown to Phœbus, in despair,
Puts his last refuge all in heav'n and pray'r.
What force have pious vows! The Queen of Love 215
Her sister sends, her vot'ress, from above.
As taught by Venus, Paris learnt the art
To touch Achilles' only tender part;

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Early the Lord Bolingbroke abused for that very PEACE which he here makes the *single work* of the Earl of Oxford, directed by *God Almighty*.

VER. 207. *Welsted*) Leonard Welsted, author of *The Triumvirate*, or a Letter in verse from Palæmon to Celia at Bath, which was meant for a satire on Mr. P. and some of his friends about the year 1718. He writ other things which we cannot remember. Smedley in his *Metamorphosis of Scriblerus*, mentions one, the Hymn of a *Gentleman* to his *Creator*: And there was another in praise either of a Cellar, or a Garret. L. W. characterized in the treatise *Περί Βαθῶς*, or the Art of Sinking, as a Didapper, and after as an Eel, is said to be this person, by Dennis, *Daily Journal* of May 11, 1728. He was also characterized under another animal, a Mole, by the author of the ensuing Simile, which was handed about at the same time:

„Dear Welsted, mark, in dirty hole,
„That painful animal, a Mole:
„Above ground never born to grow;
„What mighty stir it keeps below?
„To make a Mole-hill all this strife!
„It digs, pokes, undermines for life.
„How proud a little dirt to spread;
„Conscious of nothing o'er its head!
„Till, lab'ring on for want of eyes,
„It blunders into Light and dies.

You have him again in book iii. ver. 169.

Secure, thro' her, the noble prize to carry,
He marches off, his Grace's Secretary. 220

Now turn to diff'rent sports (the Goddess cries)
And learn, my sons, the wond'rous pow'r of Noise.
To move, to raise, to ravish ev'ry heart,
With Shakespear's nature, or with Johnson's art,
Let others aim: 'Tis yours to shake the soul 225
With thunder rumbling from the mustard bowl,
With horns and trumpets now to madneſs ſwell,
Now ſink in ſorrows with a tolling bell!

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VER. 213. *A youth unknown to Phoebus, &c.*) The satire of this Episode being levelled at the base flatteries of authors to worthless wealth or greatness, concludes here with an excellent lesson to such men: That altho' their pens and praises were as exquisite as they conceit of themselves, yet (even in their own mercenary views) a creature unlettered, who serveth the passions, or pimpeth to the pleasures, of such vain, braggart, puff Nobility, shall with those patrons be much more inward, and of them much higher rewarded.

SCRIBL.

VER. 226. *With Thunder rumbling from the mustard bowl,)* The old way of making Thunder and mustard were the same; but since, it is more advantageously performed by troughs of wood with stops in them. Whether Mr. Dennis was the inventor of that improvement, I know not; but it is certain, that being once at a Tragedy of a new author, he fell into a great passion at hearing some, and cried, „Sdeath! that is my Thunder. „

VER. 228. — *with a tolling bell;)* A mechanical help to the Pathetic, not unuseful to the modern writers of Tragedy.

IMITATIONS.

VER. 223. 225. *To move, to raise, &c.*

Let others aim: 'Tis yours to shake, &c.)

Excudent alii spirantia mollius æra,

Credo equidem, vivos ducent de marmore vultus, &c.

Tu regere imperio populos, Romane, memento,

Hæ tibi erunt artes —

Such happy arts attention can command,
 When fancy flags, and sense is at a stand, 230
 Improve we these. Three Cat-calls be the bribe
 Of him, whose chatt'ring shames the Monkey tribe:
 And his this Drum, whose hoarse heroic base
 Drowns the loud clarion of the braying Ass.

Now thousand tongues are heard in one loud din:
 The Monkey-mimics rush discordant in; 236
 'Twas chatt'ring, grinning, mouthing, jabb'ring all,
 And Noise and Norton, Brangling and Breval,
 Dennis and Diffonance, and captious Art,
 And snip-snap short, and Interruption smart, 240
 And Demonstration thin, and Theses thick,
 And Major, Minor, and Conclusion quick.
 Hold (cry'd the Queen) a Cat-call each shall win;
 Equal your merits! equal is your din!

REMARKS.

VER. 231. *Three Cat-calls*) Certain musical instruments used by one sort of Critics to confound the Poets of the Theatre.

VER. 238. *Norton*) See v. 417. — *J. Durant Brevet*—Author of a very extraordinary Book of Travels, and some Poems. See before, Note on v. 126.

VER. 258. *Webster—and Whitesfield*.) The one the writer of a News-paper called the Weekly Miscellany, the other a Field-preacher. This thought the only means of advancing Religion was by the New-birth of spiritual madness: That by the old death of fire and faggot: And therefore they agreed in this, though in no other earthly thing, to abuse all the sober Clergy. From the small success of these two extraordinary persons, we may learn how little hurtful *Bigotry* and *Enthufiasm* are,

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VER. 243. *A Cat-call each shall win, &c.*)

Non nostrum inter vos tantas componere lites,

Et vitula tu dignus, & hic — —

Virg. Ecl. iii.

But that this well-disputed game may end, 245
 Sound forth, my Brayers, and the welkin rend,
 As when the long-ear'd milky mothers wait
 At some sick miser's triple-bolted gate,
 For their defrauded, absent foals they make
 A moan so loud, that all the gild awake : 250
 Sore sighs Sir Gilbert, starting at the bray,
 From dreams of millions, and three groats to pay.
 So swells each wind-pipe ; A's intones to A's,
 Harmonic twang ! of leader, horn, and brags ;
 Such as from lab'ring lungs th' Enthusiast blows, 255
 High Sound, attemp'rd to the vocal nose ;
 Or such as bellow from the deep Divine ;
 There, Webster ! peal'd thy voice, and Whitefield ! thine.
 But far o'er all, sonorous Blackmore's strain ;
 Walls, steeples, skies, bray back to him again. 260

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while the Civil Magistrate prudently forbears to lend his power to the one, in order to the employing it against the other. W.

VER. 263. *Long Chancery-lane,*) The place where the offices of Chancery are kept. The long detention of Clients in that Court, and the difficulty of getting out, is humorously allegorized in these lines.

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VER. 247. *As when she, &c.*) A Simile with a long tail, in the manner of Homer.

VER. 260. *Bray back to him again.*) A figure of speech taken from Virgil :

Et vox assensu nemorum ingeminata remugit. Georg. iii.
 He hears his numerous herds low o'er the plain.

while neighb'ring hills low back to them again. Cowley.

The poet here celebrated, Sir R. B. delighted much in the word *bray*, which he endeavoured to ennoble by applying it to the sound of *Armour, War, &c.* In imitation of him, and

In Tot'nam fields, the brethren, with amaze,
Prick all their ears up, and forget to graze;
Long Chanc'ry-lane retentive rolls the found,
And courts to courts return it round and round;

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VER. 268. *Who sings so loudly, and who sings so long.* A just character of Sir Richard Blackmore knight, who (as Mr. Dryden expresseth it)

Writ to the rumbling of his coach's wheels, and whose indefatigable Muse produced no less than six Epic poems: Prince and King Arthur, twenty books; Eliza, ten; Alfred twelve; the Redeemer, six; besides Job, in folio; the whole Book of Psalms; the Creation, seven books; Nature of Man, three Books; and many more. 'Tis in this sense he is styled afterwards the *everlasting Blackmore*. Notwithstanding all which, Mr. Gildon seems assured, that "this admirable author did not think himself upon the *same foot* with *Homer*." Comp. Art of Poetry, vol. i. p. 108.

But how different is the judgment of the author of Characters of the times? p. 25. who says, "Sir Richard Blackmore is unfortunate in happening to mistake his proper talents; and that he has not for many years been *so much as named*, or even *thought of* among writers." Even Mr. Dennis differs greatly from his friend Mr. Gildon: "Blackmore's *Action* (saith he) has neither unity, nor integrity, nor morality, nor universality, and

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strength'ned by his authority, our author has here admitted it into Heroic poetry.

VER. 262. *Prick all their ears up, and forget to graze;*

Immemor herbarum quos est mirata juvenca. Virg. Ecl. viii.

The progress of the found from place to place, and the scenery here of the bordering regions, Tottenham-fields, Chancery-lane, the Thames, Westminster-hall, and Hungerford-stairs, are imitated from Virgil. Æn. vii. on the sounding the horn of Alceto:

Audiit & Triviæ longe lacus, audiit amnis
Sulphurea Nar albus aqua, fontesque Velini, &c.

Thames wafts it thence to Rufus' roaring hall, 265
 And Hungerford re-echoes bawl for bawl.
 All hail him victor in both gifts of song.
 Who sings so loudly, and who sings so long.

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„consequently he can have no *Fable*, and no *Heroic Poem*: His
 „Narration is neither probable, delightful, nor wonderful; his
 „characters have none of the necessary qualifications; the things
 „contained in his Narration are neither in their own nature de-
 „lightful, nor numerous enough; nor rightly disposed, nor surpris-
 „ing, nor pathetic.“ — — Nay he proceeds so far as to say, Sir
 Richard has no *Genius*; first laying down, that „Genius is caused
 „by a *furious joy and pride of soul*, on the conception of an extra-
 „ordinary *Hint*. Many Men (says he) have their *Hints*, without
 „these motions of *fury and pride of soul*, because they want fire
 „enough to agitate their spirits; and these we call cold writers.
 „Others who have a great deal of fire, but have not excellent
 „organs, feel the forementioned *motions*, without the *extraordinary*
 „*hints*; and these we call *rustian* writers. But he declares that
 „Sir Richard had neither the *Hints*, nor the *Motions*.“ Remarks
 on Pr. Arth. octavo, 1696. Preface.

This gentleman in his first works abused the character of Mr.
 Dryden; and in his last, of Mr. Pope, accusing him in very
 high and sober terms of profaneness and immorality (Essay on
 Polite Writing, vol. ii. p. 270.) on a mere report from Edm.
 Curl, that he was author of a Travestie on the first Psalm. Mr.
 Dennis took up the same report, but with the addition of what
 Sir Richard had neglected, an *Argument to prove it*; which being
 very curious, we shall here transcribe. “It was he who burles-
 „qued the Psalm of David. It is *apparent* to me that Psalm was
 „burlesqued by a *Popish rhymester*. Let rhyming persons who
 „have been brought up *Protestants* be otherwise what they will,
 „let them be *rakes*, let them be *scoundrels*, let them be *Atheists*,
 „yet education has made an invincible impression on them in be-
 „half of the sacred writings. But a *Popish rhymester* has been
 „brought up with a contempt for those sacred writings; now
 „shew me another *Popish rhymester* but he.“ This manner of

This labour past, by Bridewell all descend,
 (As morning pray'r, and flagellation end) 270
 To where Fleet-ditch with discomboguing streams
 Rolls the large tribute of dead dogs to Thames,
 The King of dykes! than whom no sluice of mud

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argumentation is usual with Mr. Dennis, he has employed the same against Sir Richard himself, in a like charge of *Impiety* and *Irreligion*. "All Mr. Blackmore's celestial Machines, as they cannot be defended so much as by common received opinion, so are they directly contrary to the doctrine of the church of England; for the visible descent of an Angel must be a miracle. Now it is the doctrine of the Church of England that miracles had ceased a long time before Prince Arthur came into the world. Now if the doctrine of the Church of England be true, as we are obliged to believe, then are all the celestial machines in Prince Arthur unsufferable, as wanting not only human but divine probability. But if the machines are sufferable, that is, if they have so much as divine probability, then it follows of necessity that the doctrine of the Church is false. So I leave it to every impartial Clergyman to consider, &c. Preface to the Remarks on Prince Arthur.

VER. 270. (*As morning pray'r, and flagellation end.*) It is between eleven and twelve in the morning, after church service, that the criminals are whipt in Bridewell — This is to mark punctually the *time* of the day: Homer does it by the circumstance of the Judges rising from court, or of the Labourers dinner; our author by one very proper both to the *Persons* and the *Scene* of his poem, which we may remember commenced in the evening of the Lord-mayor's day: The first book passed in that night; the next morning the games begin in the Strand, thence

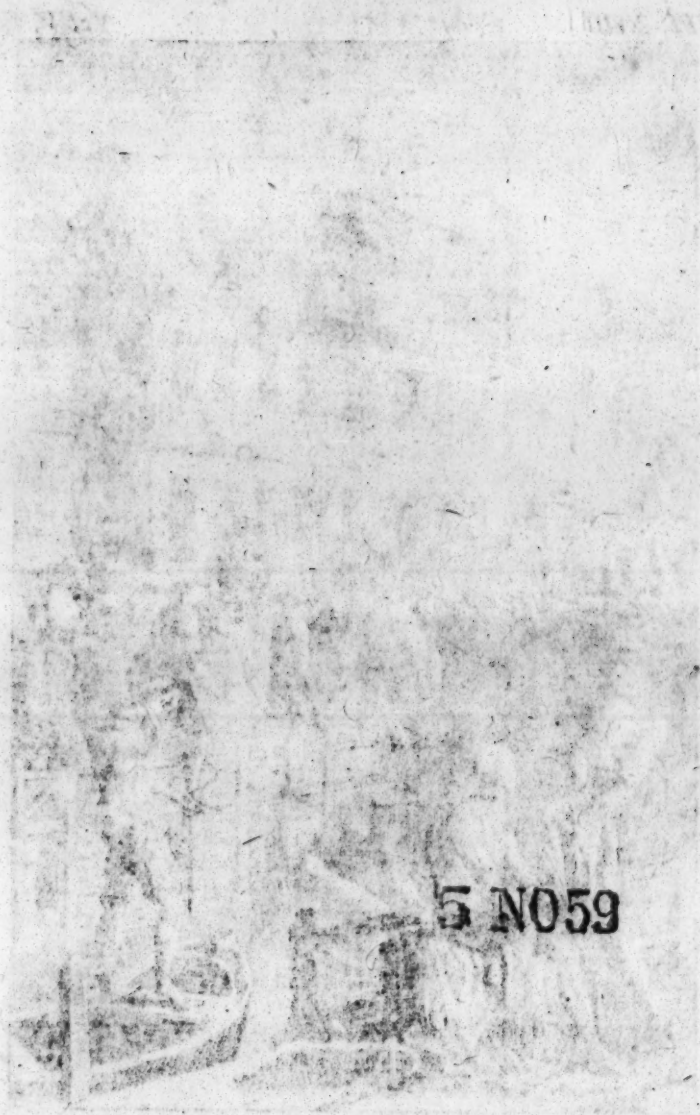
IMITATIONS.

VER. 273. *The king of dykes! &c.*

Fluviorum rex Eridanus,

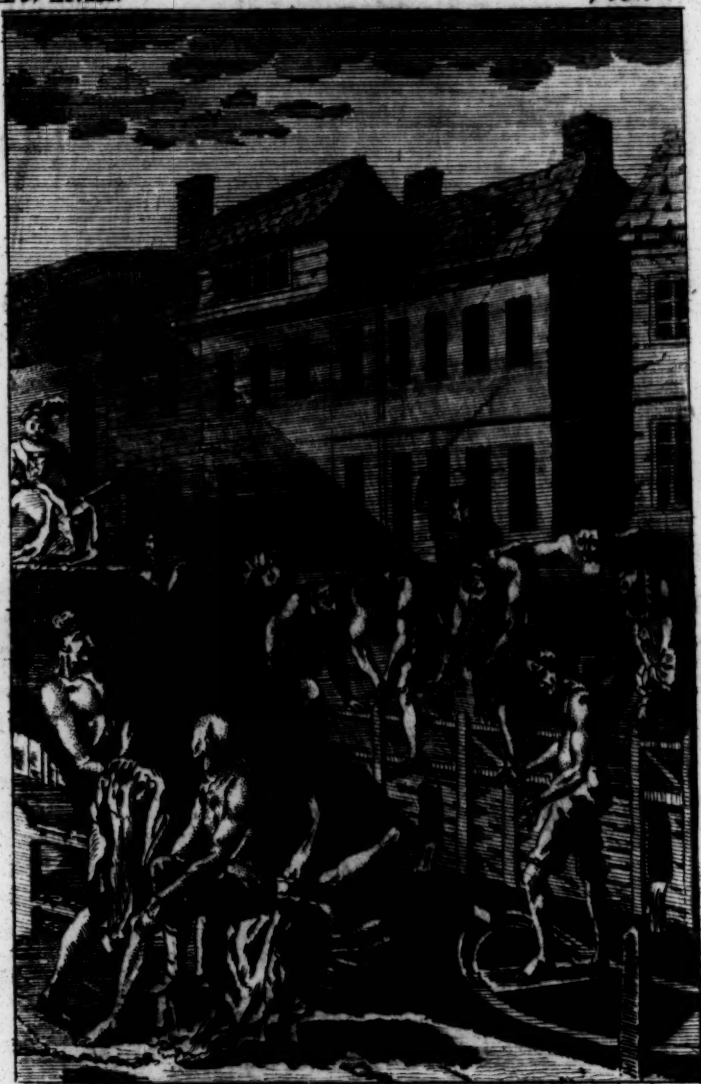
— — quo non alius; per pinguis culta,

In mare purpureum violentior influit amnis. Virg.



5 N059

[Faint, illegible text or handwriting]



*Here strip my Children! here at once leap in,
Here prove who best can dash thro' thick & thin.
Dunciad. Book II.*

With deeper sable blots the silver flood,
 „ Here strip, my children! here at once leap in, 275
 „ Here prove who best can dash thro' thick and thin,
 „ And who the most in love of dirt excel,
 „ Or dark dexterity of groping well,
 „ Who flings most filth, and wide pollutes around
 „ The stream, be his the weekly Journals bound, 280
 „ A pig of lead to him who dives the best;
 „ A peck of coals a-piece shall glad the rest.,
 In naked majesty Oldmixon stands,
 And Milo-like surveys his arms and hands;

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along Fleet-street (places inhabited by Booksellers) then they proceed by Bridewell toward Fleet-ditch, and lastly thro' Ludgate to the City and the Temple of the Goddess.

VER. 276, 277, 278. — *dash thro' thick and thin, — love of dirt — dark dexterity*) The three chief qualifications of Party writers: to stick at nothing, to delight in flinging dirt, and to slander in the dark by guess.

VER. 280. *the weekly Journals*) Papers of news and scandal intermixed, on different sides and parties, and frequently shifting from one side to the other, called the London Journal, British Journal, Daily Journal, &c. the concealed writers of which for some time were Oldmixon, Roome, Arnall, Concanen, and others; persons never seen by our author.

VER. 282. „ *A peck of coals a-piece*) Our indulgent Poet, whenever he has spoken of any dirty or low work, constantly puts us in mind of the Poverty of the offenders, as the only extenuation of such practices. Let any one but remark, when a Thief, a Pick-pocket, an Highwayman, or a Knight of the post are spoken of, how much our hate to those characters is lessened, if they add a needy Thief, a poor Pick-pocket, an hungry Highwayman, a starving Knight of the post, &c.

VER. 283. *In naked majesty Oldmixon stands,*) Mr. JOHN OLDMIXON, next to Mr. Dennis, the most ancient Critic of

Then fighting, thus „And am I now three-score? 285
 „Ah why, ye Gods! should two and two make four? „

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our Nation; an unjust censurer of Mr. Addison in his prose Essay on Criticism, whom also in his imitation of Bouhours (called the Arts of Logic and Rhetoric) he misrepresents in plain matter of fact; for in p. 45. he cites the Spectator as abusing Dr. Swift by name, where there is not the least hint of it, and in p. 304. is so injurious as to suggest that Mr. Addison himself writ that Tatler, No. 43. which says of his own Simile, that „'Tis as „great as ever entered into the mind of Man. In Poetry he was „not so happy as laborious, and therefore characterised by the „Tatler No. 62. by the name of *Omicron* the *Unborn Poet*. „Curl, Key, p. 13. „He writ Dramatic works, and a volume of „Poetry consisting of heroic Epistles, &c. some whereof are very „well done, „ said that great Judge Mr. Jacob, in his Lives of Poets, vol. ii. p. 303.

In his Essay on Criticism, and the Arts of Logic and Rhetoric, he frequently reflects on our Author. But the top of his character was a Perverter of History, in that scandalous one of the Stuarts in folio, and his Critical History of England, two volumes, octavo. Being employed by bishop Kenner, in publishing the Historians in his Collection, he falsified Daniel's Chronicle in numberless places. Yet this very man, in the preface to the first of these books, advanced a *particular fact* to charge three eminent persons of falsifying the lord Clarendon's History; which fact has been disproved by Dr. Atterbury, late bishop of Rochester, then the only survivor of them; and the particular part he pretended to be falsified, produced since, after almost ninety years, in that noble Author's original manuscript. He was all his life a virulent party-writer for hire, and received his reward in a small place, which he enjoyed to his death.

VER. 286. „Ah, why, ye Gods! should two and two make four? „
 Very reasonably doth this ancient Critic complain: Without doubt

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VER. 285. *Then fighting thus, And am I now threescore? &c.*

— Flerque Milon senior, cum spectat inanes

Herculeis similes, fluidos pendere lacertos.

Ovid.

He said, and clim'd a stranded lighter's height,
 Shot to the black abyfs, and plung'd downright.
 The Senior's judgment all the crowd admire,
 Who but to sink the deeper, rose the higher. 290

Next Smedley div'd; flow circles dimpled o'er
 The quaking mud, that clos'd and op'd no more.
 All look, all sigh, and call on Smedley lost;
 Smedley in vain resounds thro' all the coast.

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it was a fault in the Constitution of things. For the *World*, as a great writer saith, *being given to men for a subject of disputation*, he might think himself mocked with a penurious gift, were any thing made certain. Hence those superior masters of wisdom, the *Sceptics* and *Academics*, reasonably conclude that *two and two do not make four*.

SCRIBL. W.

But we need not go so far, to remark what the Poet principally intended, the absurdity of complaining of *old age*, which must necessarily happen, as long as we are indulged in our desires of adding one year to another.

VER. 291. *Next Smedley div'd;* In the surreptitious editions, this whole Episode was applied to an initial letter E—, by whom if they meant the Laureate, nothing was more absurd, no part agreeing with his character. The Allegory evidently demands a person dipp'd in scandal, and deeply immersed in dirty work: whereas Mr. Eusden's writings rarely offended but by their length and multitude, and accordingly are taxed of; nothing else in book i. v. 102. But the person here mentioned, an Irishman, was author and publisher of many scurrilous Pieces, a weekly Whitehall Journal, in the year 1722. in the name of Sir James Baker; and particularly whole volumes of Billingsgate against Dr. Swift and Mr. Pope, called *Gulliveriana* and *Alexandriana*, printed in octavo, 1728.

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VER. 293. *And call on Smedley lost; &c.*

Alcides wept in vain for Hylas lost;

Hylas, in vain, resounds thro' all the coast.

Lord Roscom. Translat, of Virgil's vith. Est.

Then * essay'd; scarce vanish'd out of sight, 295
 He buoys up instant, and returns to light:
 He bears no tokens of the fabler streams,
 And mounts far off among the Swans of Thames.
 True to the bottom, see the Concanen creep:
 A cold, long-winded, native of the deep: 300
 If perseverance gain the Diver's prize,

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After v. 298. In the first Edit. followed these,
 Far worse unhappy D — — r succeeds,
 He search'd for coral, but he gather'd weeds.

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VER. 295. *Then * essay'd,*) A Gentleman of genius and spirit, who was secretly dipt in some papers of this kind, on whom our poet bestows a panegyric instead of a satire, as deserving to be better employed than in party-quarrels, and personal invectives.

VER. 299. *Concanen*) MATTHEW CONCANEN, an Irishman, bred to the law. Smedley (one of his brethren in enmity to Swift) in his *Metamorphosis of Scriblerus*, p. 7. accuses him of „having boasted of what he had not written, but others „had revised and done for him. „ He was author of several dull and dead scurrilities in the British and London Journals, and in a paper called the *Specularist*. In a pamphlet, called a Supplement to the *Profund*, he dealt very unfairly with our Poet, not only frequently imputing to him Mr. Broome's verses (for which he might indeed seem in some degree accountable, having corrected what that gentleman did) but those of the Duke of Buckingham, and others: To this rare piece somebody humorously caused him to take for his motto, *De profundis clamavi*. He was since a hired scribler in the *Daily Courant*, where he poured forth much Billinggate against the lord Bolingbroke, and others; after which this man was surprisingly promoted to administer Justice and Law in Jamaica.

Not everlasting Blackmore this denies:
 No noise, no stir, no motion can't thou make,
 Th'unconscious stream sleeps o'er thee like lake.

Next plung'd a feeble, but a des'p'rate pack, 305
 With each a sickly brother at his back:
 Sons of a Day! just buoyant on the flood,
 Then number'd with the puppies in the mud.
 Ask ye their names? I could as soon disclose
 The names of these blind puppies as of those. 310
 Fast by, like Niobe (her children gone)
 Sits Mother Osborne, stupify'd to stone!
 And Monumental Brass this record bears,
 „These are, — ah no! these were the Gazetteers!„

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VER. 306, 307. *With each a sickly brother at his back: Sons of a day, &c.*) These were daily Papers, a number of which, to lessen the expence, were printed one on the back of another.

VER. 311. *like Niobe*) See the story in Ovid, Met. vii. where the miserable Petrefaction of this old Lady is pathetically described.

VER. 312. *Osborne*) a name assumed by the eldest and greatest of these writers, who at last being ashamed of his Pupils, gave his paper over, and in his age remained silent.

VER. 314. *Gazetteers*) We ought not to suppress that a modern Critic here taxeth the Poet with an Anachronism, affirming these Gazetteers not to have lived within the time of his poem, and challenging us to produce any such paper of that date. But we may with equal assurance assert, these Gazetteers not to have lived since, and challenge all the learned world to produce one such paper at this Day. Surely therefore, where the point is so obscure, our author ought not to be censured too rashly. SCR.

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VER. 302. *Not everlasting Blackmore*)
 Nec bonus Eurytion prælato invidit honori, &c. Virg. Æn.

Not so bold Arnall; with a weight of skull, 315
 Furious he dives precipitately dull.
 Whirlpools and storms his circling arm invest,

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Notwithstanding this affected ignorance of the good Scriblerus, the *Daily Gazetteer* was a title given very properly to certain papers, each of which lasted but a day. Into this, as a common sink, was received all the trash, which had been before dispersed in several Journals, and circulated at the public expence of the nation. The authors were the same obscure men; though sometimes relieved by occasional essays from Statesmen, Courtiers, Bishops, Deans, and Doctors. The meaner sort were rewarded with Money; others with Places or Benefices, from an hundred to a thousand a year. It appears from the *Report of the Secret Committee* for enquiring into the Conduct of R. Earl of O. „That no less than *fifty-thousand seventy-seven pound, eighteen shillings*, were paid to Authors and Printers of News-papers, „such as free-Britons, Daily-Courants, Corn-Cutter's Journals, „Gazetteers, and other political papers, between Feb. 10, 1731, „and Feb. 10, 1741. „ Which shews the Benevolence of one Minister to have expended, for the current dulness of ten years in Britain, double the sum which gained Louis XIV. so much honour, in annual Pensions to Learned men all over Europe. In which, and in a much longer time, not a Pension at Court, nor Preferment in the Church or Universities, of any Consideration, was bestowed on any man distinguished for his Learning separately from Party-merit, or Pamphlet-writing.

It is worth a reflection, that of all the Panegyrics bestowed by these writers on this great Minister, not one is at this day extant or remember'd; nor even so much credit done to his Personal character by all they have written, as by one short occasional compliment of our Author:

Seen him I have; but in his happier hour
 Of social pleasure, ill exchang'd for Pow'r!
 Seen him, uncumber'd by the Venal Tribe,
 Smile, without *Art*, and win without a Bribe.

VER. 315. *Arnall*) WILLIAM ARNALL, bred an Attorney, was a perfect Genius in this sort of work. He began

With all the might of gravitation blest.
 No crab more active in the dirty dance,
 Downward to climb, and backward to advance, 320
 He brings up half the bottom on his head,
 And loudly claims the Journal and the Lead.

The plunging Prelate, and his pond'rous Grace,
 With holy envy gave one Layman place.
 When lo! a burst of thunder shook the flood 325

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under twenty with furious Party-papers; then succeeded Concanen in the British Journal. At the first publication of the Dunciad, he prevailed on the Author not to give him his due place in it, by a letter professing his detestation of such practices as his Predecessor's. But since, by the most unexampled insolence, and personal abuse of several great men, the Poet's particular friends, he most amply deserved a niche in the Temple of Infamy: Witness a paper, called the Free Briton; a Dedication intitled, To the Genuine Blunderer, 1732, and many others. He writ for hire, and valued himself upon it; not indeed without cause, it appearing by the aforesaid REPORT, that he received „for Free Britons, and other writings, in the space of four years, no less than ten thousand nine hundred and ninety seven pounds, six shillings, and eight pence, out of the Treasure.„ But frequently, thro' his fury or folly, he exceeded all the bounds of his commission, and obliged his honourable Patron to disavow his scurrilities.

VER. 323. *The plunging Prelate, &c.*) It having been invidiously insinuated that by this Title was meant a truly great Prelate. as respectable for his defence of the present balance of power in the civil constitution, as for his opposition to the Scheme of no power at all, in the religious; I owe so much to the memory of my deceased friend as to declare, that when, a little before his death, I informed him of this insinuation, he called it vile and malicious, as any candid Man, he said, might understand, by his having paid a willing compliment to this very prelate in another part of the Poem. W.

Slow rose a form, in majesty of Mud ;
 Shaking the horrors of his sable brows,
 And each ferocious feature grim with ooze.
 Greater he looks, and more than mortal stares :
 Then thus the wonders of the deep declares. 330
 First he relates, how sinking to the chin,
 Smit with his mien, the Mud-nymphs suck'd him in :
 How young Luteria, softer than the down,
 Nigrina black, and Merdamante brown,
 Vy'd for his love in jetty bow'rs below, 335
 As Hylas fair was ravish'd long ago.
 Then sung, how shown him by the Nut-brown maids
 A branch of Styx here rises from the Shades.

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VER. 336. (*As Hylas fair.*) Who was ravished by the water-nymphs and drawn into the river. The story is told at large by Valerius Flaccus, lib. iii. Argon. See Virgil. Ecl. vi.

VER. 338. (*A branch of styx, &c.*)

Οἱ τ' ἀμφ' ἱμερτὸν Τίταρῆσιον ἔργ' ἐνέμοντο,
 Ὃς ἔ' εἰς Πηνειὸν προίει καλλιῆξσον ὕδαρ,
 Οὐδ' ὄγε Πηνειῶ συμμίσγεται ἀργυροδίνῃ,
 Ἄλλὰ τέ μιν καθύπερθεν ἐπιρρέει ἠὲτ' ἔλαιον.
 Ὅρχα γὰρ δεινῆ Στυγὸς ὕδατος ἐστὶν ἀπορρώξ.

Homer. II. ii. Catal.

Of the land of Dreams in the same region, he makes mention, Odyss. xxiv. See also Lucian's true History. *Lethe* and the *Land of Dreams* allegorically represent the *Stupefaction* and *visionary Madnefs* of Poets, equally dull and extravagant. Of Alpheus's

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VER. 329. *Greater he looks, and more than mortal stares:*
 Virg. Æn. vi. of the Sibyl:

— maiorque videt,
 Nec mortale sonans —

That tinctur'd as it runs with Lethe's streams,
 And wafting Vapours from the land of dreams, 340
 (As under seas Alpheus' secret fluice
 Bears Pisa's off'ring to his Arethuse)
 Pours into Thames: and hence the mingled wave
 Intoxicates the pert, and lulls the grave:
 Here brisker vapours o'er the TEMPLE creep, 345
 There, all from Paul's to Aldgate drink and sleep.
 Thence to the banks where rev'rend Bards repose,
 They led him soft; each rev'rend Bard arose;
 And Milbourn chief, deputed by the rest,
 Gave him the cassock, surcingle, and vest. 350
 „Receive (he said) these robes which once were mine,

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waters gliding secretly under the sea of Pisa, to mix with those of Arethuse in Sicily, see Moschus, Idill. viii. Virg. Ecl. x.

Sic tibi, cum fluctus subter labere Sicanos,
 Doris amara suam non intermiscet undam.

And again, *Æn.* iii.

— Alpheum fama est huc, Elidis amnem,
 Occultas egisse vias subter mare, qui nunc
 Ore, Arethusa, tuo Siculis confunditur undis.

VER. 349. *And Milbourn*) Luke Milbourn a Clergyman, the fairest of Critics; who, when he wrote against Mr. Dryden's Virgil, did him justice in printing at the same time his own translations of him, which were intolerable. His manner of writing has a

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VER. 346. *Thence to the banks, &c.*)

Tum canit errantem Permessi ad flumina Gallum,
 Utque viro Phœbi chorus assurrexerit omnis;
 Ut Linus hæc illi divino carmine pastor,
 Floribus atque apio crines ornatus amaro,
 Dixerit, Hos tibi dant calamos, en accipe, Musæ,
 Astræo quos ante feni — — &c.

„Dulness is sacred in a sound divine.,,
 He ceas'd, and spread the robe; the crow'd confess
 The rev'rend Flamen in his lengthen'd dress.
 Around him wide a sable Army stand, 355
 A low-born, cell-bred, selfish, servile band,
 Prompt or to guard or stab, to saint or damn,
 Heav'n's Swifs, who fight for any God, or Man.

Thro' Lud's fam'd gates, along the well-known Fleet
 Rolls the black troop, and overhades the street, 360
 'Till show'rs of Sermons, Characters, Essays,
 In circling fleeces whiten all the ways:
 So clouds replenish'd from some bog below,
 Mount in dark volumes, and descend in snow,
 Here stopt the Goddess; and in pomp proclaims 365
 A gentler exercise to close the games.

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great resemblance with that of the Gentlemen of the Dunciad against our author, as will be seen in the Parallel of Mr. Dryden and him. Append.

VER. 355. *Around him wide &c.*) It is to be hoped that the satire in these lines will be understood in the confined sense in which the Author meant it, of such only of the Clergy, who tho, solemnly engaged in the service of Religion, dedicate themselves for venal and corrupt ends to that of Ministers of Factions; and tho' educated under an entire ignorance of the world, aspire to interfere in the government of it, and consequently, to disturb and disorder it; in which they fall short only of their Predecessors, when invested with a larger share of power and authority, which they employed indifferently (as is hinted at in the lines above) either in supporting arbitrary power, or in exciting rebellion; in canonizing the vices of Tyrants, or in blackening the virtues of Patriots; in corrupting religion by superstition, or betraying it by libertinism, as either was thought best to serve the ends of policy, or flatter the follies of the Great. W.

VER. 359. *Lud's fam'd gates.*) „King Lud repairing the City,

„Ye Critics! in whose heads, as equal scales
 „I weigh what author's heaviness prevails;
 „Which most conduce to sooth the soul in slumbers,
 „My H—ly's periods, or my Blackmore's numbers; 370
 „Attend the trial we propose to make:
 „If there be man, who o'er such works can wake,
 „Sleep's all-subduing charms who dares defy,
 „And boasts Ulysses' ear with Argus' eye;
 „To him we grant our amplest pow'rs to sit 375
 „Judge of all present, past, and future wit;
 „To cavil, censure, dictate, right or wrong,
 „Full and eternal privilege of tongue.„

Three College Sophs, and three per Templars came,
 The same their talents, and their tastes the same; 380
 Each prompt to query, answer, and debate,
 And smit with love of Poesy and Prate.

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„called it after his own name, Lud's Town; the strong gate
 „which he built in the west part, he likewise for his own ho-
 „nour, named Ludgate. In the year 1260. this gate was beauti-
 „fied with images of Lud and other Kings, Those images in
 „the reign of Edward VI. had their Heads smitten off, and were
 „otherwise defaced by unadvised folks. Queen Mary did set new
 „heads upon their old bodies again. The 28th of Queen Eliza-
 „beth the same gate was clean taken down, and newly and beau-
 „tifully builded, with images of Lud and others, as^l afore.„
Stow's Survey of London.

VER. 374. See Hom. Odyss. xii. Ovid. Met. i.

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VER. 380. 381. *The same their talents — Each prompt, &c.*

Ambo florentes ætatibus, Arcades ambo,

Et certare pares, & respondere parati. Virg. Ecl. vi.

VER. 382. *And smit with love of Poesy and Prate.*

Smit with the love of sacred song — — Milton.

The pond'rous books two gentle readers bring!
 The heroes sit, the vulgar form a ring,
 The clam'rous crowd is hush'd with mugs of Mum, 385
 'Till all run'd equal, send a gen'ral hum.
 Then mount the Clerks, and in one lazy tone
 Thro' the long, heavy, painful page drawl on;
 Soft creeping, words on words, the sense compose,
 At ev'ry line they stretch, they yawn, they doze. 390
 As to soft gales top-heavy pines bow low
 Their heads, and lift them as they cease to blow:
 Thus oft they rear, and oft the head decline,
 As breathe, or pause, by fits, the airs divine.
 And now to this side, now to that they nod, 395
 As verse, or prose, infuse the drowzy God.
 Thrice Budget aim'd to speak, but thrice suppress

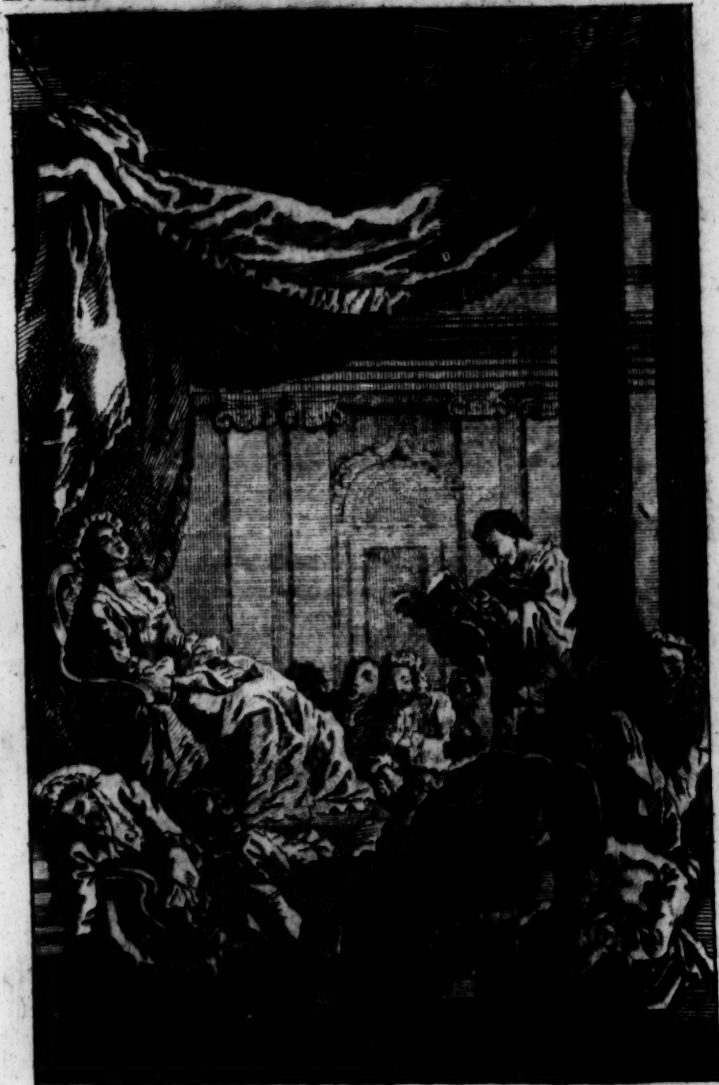
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VER. 388. *Thro' the long, heavy, painful page, &c.*) "All these lines very well imitate the slow drowsiness with which they proceed. It is impossible to any one, who has a poetical ear, to read them without perceiving the heaviness that lags in the verse, to imitate the action it describes. The simile of the Pines is very just and well adapted to the subject;" says an Enemy in his Essay on the Dunciad, p. 21.

VER. 397. *Thrice Budget aim'd to speak,*) Famous for his speeches on many occasions about the South Sea scheme, &c. "He is a very ingenious gentleman, and hath written some excellent Epilogues to plays, and one small piece on Love, which is very pretty." Jacob, Lives of Poets, vol. ii. p. 289. But this gentleman since made himself much more eminent, and personally well known to the greatest Statesmen of all parties, as well as to all the Courts of Law in this nation.

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VER. 384. *The heroes sit, the vulgar form a ring;*
 Confedere duces, & vulgi stante corona. Ovid. Met. xiii.



And now to this side, now to that they nod,
As Verse or Prose infuse the drowsy God
Dunciad, Book II.

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By potent Arthur, knock'd his chin and breast.
 Toland and Tindal, prompt at priests to jeer,
 Yet silent bow'd to *Christ's No kingdom here.* 400
 Who sat the nearest, by the words o'ercome,
 Slept first; the distant nodded to the hum.
 Then down are roll'd the books; stretch' o'er 'em lies
 Each gentle clerk, and mutt'ring seals his eyes.
 As what a Duschman plumps into the lakes, 405
 One circle first, and then a second makes;
 What Dulness dropt among her sons impress
 Like motion from one circle to the rest:
 So from the mid-most the nutation spreads
 Round and more round, o'er all the *sea of heads.* 410

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VER. 399. In the first Edit. it was,
 Collins and Tindal, prompt at Priests to jeer.

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VER. 399. (*Toland and Tindal.*) Two persons, not so happy as to be obscure, who writ against the religion of their country. *Toland*, the Author of the Atheist's liturgy, called *Pantheisticon*, was a spy, in pay, to Lord Oxford, *Tindal* was author of the *Rights of the Christian Church*, and *Christianity as old as the Creation*. He also wrote an abusive pamphlet against Earl S—, which was suppressed, while yet in MS. by an eminent person, then out of the ministry, to whom he shewed it expecting his approbation: This Doctor afterwards published the same piece, *mutatis mutandis*, against that very person.

VER. 400. (*Christ's No kingdom, &c.*) This is said by Curl, Key to Dunc. to allude to a sermon of a reverend Bishop

VER. 405. (*As what a Duschman, &c.*) It is a common and foolish mistake, that a ludicrous parody of a grave and celebrated passage is a ridicule of that passage. The reader therefore, if he will, may call this a parody of the author's own sublime similitude in the Essay on Man, Ep. iv.

As the small pebble, &c.

At last Centlivre felt her voice to fall,
 Motteux himself unfinish'd left his tale,
 Boyer the State, and Law the Stage gave o'er,

VARIATIONS.

VER. 413. In the first Edit. it was,
 T - - - s and T - - - the Church and State] gave o'er,
 Nor * * * talk'd nor S - - - whisper'd more.

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but will any body therefore suspect the one to be a ridicule of the other? A ridicule indeed there is in every parody: but when the image is transferred from one subject to another, and the subject is not a *poem burlesqued* (which Scriblerus hopes the reader will distinguish from a burlesque *poem*) there the ridicule falls not on the thing *imitated* but *imitating*. Thus, for instance, when

Old Edward's armour beams on Cibber's breast,
 it is, without doubt, an object ridiculous enough. But I think it falls neither on old King Edward, nor his armour, but on his *armour-bearer* only. Let this be said to explain our Author's Parodies (a figure that has always a good effect in a mock epic poem) either from profane or sacred writers. W.

VER. 411. (*Centlivre*.) Mrs. Susanna Centlivre, wife to Mr. Centlivre, Yeoman of the Mouth to his Majesty. She writ many Plays, and a Song (says Mr. Jacob. vol. i. p. 32.) before she was seven years old. She also writ a Ballad against Mr. Pope's Homer, before he began it.

VER. 413. (*Boyer the State, and Law the Stage gave over*.) A. Boyer, a voluminous compiler of Annals, Political Collections, &c. — William Law A. M. wrote with great zeal against the Stage; Mr. Dennis answered with as great; Their books were printed in 1726. Mr. Law affirmed, that „The Playhouse is the „temple of the Devil; the peculiar pleasure of the Devil; where „all they who go, yield to the Devil; where all the laughter is

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VER. 410. (*O'er all the sea of heads*.)

A waving sea of heads was round me spread,
 And still fresh streams the gazing deluge fed.

Blackm. Job.

Morgan and Mandevil could prate no more ;
Norton, from Daniel and Oltroea sprung,

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„ a laughter among Devils ; and all who are there are hearing
„ Music in the very Porch of Hell. „ To which Mr. Dennis re-
plied, that „ There is every jot as much difference between a
„ true Play, and one made by a Poetaster, as between *two reli-*
„ *gious looks, the Bible and the Alcoran.* „ Then he demonstrates,
that „ All those who had written against the Stage were *Jacobi-*
„ *tes and Non-jurors* ; and did it always at a time when some-
„ thing was to be done for the *Preceder*. Mr. Collier published
„ his *Short View* when France declared for the Chevalier ; and
„ his *Dissuasive*, just at the *great storm* ; when the devastation
„ which that hurricane wrought, had amazed and astonished the
„ minds of men, and made them obnoxious to melancholy and
„ desponding thoughts. Mrs. Law took the opportunity to attack
„ the stage upon the great preparations he heard were making
„ abroad, and which the *Jacobites* flatter'd themselves were desi-
„ gn'd in their favour. And as for Mr. Bedford's *Serious remon-*
„ *strance*, though I know nothing of the time of publishing it,
„ yet I dare to lay odds it was either upon the Duke d'Au-
„ mont's being at *Somerset-house*, or upon the *late rebellion*. „
DENNIS, Stage defended against Mr. Law, p. ult. The same
Mr. Law is Author of a book, intitled, *An Appeal to all that*
doubt of or disbelieve the truth of the Gospel ; in which he has de-
tailed a System of the rankest Spinozism, for the most exalted
Theology ; and amongst other things as rare, has informed us of
this, that Sir Isaac Newton stole the principles of his philosophy
from one *Jacob Bihman*, a German cobbler.

VER. 414. *Morgan*) A writer against Religion, distinguished
no otherwise from the rabble of his tribe, than by the pompous-
ness of his Title ; for having stolen his Morality from Tindal,
and his Philosophy from Spinoza, he calls himself, by the courtesy
of England, a *Moral Philosopher*. W.

Ibid. *Mandevil*) This writer, who prided himself as much in
the reputation of an *Immoral Philosopher*, was author of a famous
book called *the Fable of the Bees* ; written to prove, that Moral

Bless'd with his father's front and mother's tongue,
Hung silent down his never blushing head;
And all was hush'd, as Folly's self lay dead.

Thus the soft gifts of Sleep conclude the day,
And stretch'd on bulks, as usual, Poets lay. 420

Why should I sing, what bards the nightly Muse
Did slumb'ring visit, and convey to stews;
Who prouder march'd, with magistrates in state,
To some fam'd round-house, ever open gate!

How Henly lay inspir'd beside a sink, 425
And to mere mortals seem'd a Priest in drink:

REMARKS.

Virtue is the invention of knaves, and Christian Virtue the imposition of fools; and that Vice is necessary, and alone sufficient to render Society flourishing and happy. W.

VER. 415. Norton) Norton de Foe, offspring of the famous Daniel. *Fortes creantur forsibus.* One of the authors of the Flying Post; in which well-bred work Mr. P. had sometime the honour to be abused with his betters; and of many hired scurrilities and daily papers, to which he never set his name.

VER. 426. *And to mere mortals seem'd a Priest in drink:*) This line presents us with an excellent moral, that we are never to pass judgment merely by *appearances*; a lesson to all men, who may happen to see a reverend Person in the like situation, not to determine too rashly: since not only the Poets frequently describe a Bard inspired in this posture,

(On Cam's fair bank, where Chaucer lay inspir'd,
and the like) but an eminent Casuist tells us, that „ if a Priest be
seen in any indecent action, we ought to account it a decep-

IMITATIONS.

VER. 418. *And all was hush'd, as Folly's self lay dead.*) Alludes to Dryden's verse in the Indian Emperor:

All things are hush'd, as Nature's self lay dead.

While others, timely, to the neighb'ring Fleet
(Haunt of the Muses) made their safe retreat.

REMARKS.

„tion of sight, or illusion of the Devil, who sometimes takes upon
„him the shape of holy men on purpose to cause scandal. „

VER. 427. *Fleet*) A prison for insolvent Debtors on the
bank of the Ditch.

The End of the SECOND BOOK.





THE
D U N C I A D:

BOOK the THIRD.

A R G U M E N T.

After the other persons are disposed in their proper places of rest, the Goddess transports the King to her Temple, and there lays him to slumber with his head on her lap; a position of marvellous virtue, which causes all the Visions of wild enthusiasts, projectors, politicians, innamoratos, castle-builders, chemists, and poets. He is immediately carried on the wings of Fancy, and led by a mad Poetical Sibyl, to the Elysian Shade; where, on the banks of Lethe, the souls of the dull are dipped by Bavius, before their entrance into this world. There he is met by the ghost of Settle, and by him made acquainted with the wonders of the place, and with those which he himself is destined to perform. He takes him to a Mount of Vision, from whence he shews him the past triumphs of the Empire of Dulness, then the present, and lastly the future: how small a part of the world was ever conquered by Science, how soon these conquests were stopped, and those very nations again reduced to her dominion. Then distinguishing the Island of Great Britain, shews by what aids, by what persons, and by what degrees it shall be brought to her Empire. Some of the persons he causes to pass in review before his eyes, describing each by his proper figure, character, and qualifications. On a sudden the Scene shifts, and a vast number of miracles and prodigies appear, utterly surprizing and unknown to the King himself, 'till they are explained to be the wonders of his own reign now commencing. On this subject Settle breaks into a congratulation, yet not unmingled with concern, that his own times were but the types of these. He prophesies how first the nation shall be over-run with Farces, Operas, and Shows; how the throns of Dulness shall be advanced over the Theaters, and set up even at Court: then how her Sons shall preside in the seats of Arts and Sciences: giving a glimpse, or Pisgah-sight of the future Fulness of her Glory, the accomplishment whereof is the subject of the fourth and last book.

B O O K III.

But in her Temple's last recess inclos'd.
 On Dulness' lap th' Anointed head repos'd.
 Him close she curtains round with Vapours blue,
 And soft besprinkles with Cimmerian dew,
 Then raptures high the seat of Sense o'erflow, 5
 Which only heads refin'd from Reason know,
 Hence, from the straw where Bedlam's Prophet nods,
 He hears loud Oracles, and talks with Gods:
 Hence the Fool's Paradise, the Statesman's Scheme,
 The air-built Castle, and the golden Dream, 10
 The Maid's romantic wish, the Chemist's flame,
 And Poet's vision of eternal Fame.

REMARKS.

VER. 5, 6, &c. Hereby is intimated that the following Vision is no more than the chimera of the dreamer's brain, and not a real or intended satire on the present Age, doubtless more learned, more enlightened, and more abounding with great Genius's in Divinity, Politics, and whatever arts and sciences, than all the preceding. For fear of any such mistake of our Poet's honest meaning, he hath again, at the end of the Vision, repeated this monition, saying that it all pass'd through the *Ivory gate*, which (according to the Ancients) denoteth Falsity. SCRIBL.

How much the good Scriblerus was mistaken, may be seen from the fourth book, which, it is plain from hence, he had never seen. BENTL.

IMITATIONS.

VER. 7. 8. Hence from the straw where Bedlam's Prophet nods,
 He hears loud Oracles, and talks with Gods:)

Et varias audit voces, fruisurque deorum

Colloquio — — —

Virg. Æn. viii.

And now, on Fancy's easy wing convey'd,
 The King descending, views th' Elysian Shade.
 A slip-shod Sibyl led his steps along, 15
 In lofty madness meditating song;
 Her tresses staring from Poetic dreams,
 And never wash'd, but in Castalia's streams,
 Taylor, their better Charon, lends an oar,
 (Once swan of Thames, tho' now he sings no more.) 20

REMARKS.

VER. 15. *A slip-shod Sibyl*) This allegory is extremely just, no conformation of the mind so much subjecting it to real *Madness*, as that which produces real *Dulness*. Hence we find the religious (as well as the poetical) Enthusiasts of all ages were ever, in their natural state, most heavy and lumpish, but on the least application of *heat*, they run like lead, which of all metals falls quickest into fusion. Whereas *fire* in a Genius is truly Promethean, it hurts not its constituent parts, but only fits it (as it does well-tempered steel) for the necessary impressions of art. But the common people have been taught (I do not know on what foundation) to regard Lunacy as a mark of *Wis*, just as the Turks and our modern Methodists do of *Holiness*. But if the cause of Madness assigned by a great Philosopher be true, it will unavoidably fall upon the dunces. He supposes it to be the *dwelling over long on one object or idea*: Now as this attention is occasioned either by Grief or Study, it will be fixed by Dulness; which hath not quickness enough to comprehend what it seeks, nor force and vigour enough to divert the imagination from the object it laments. W

VER. 19. *Taylor*) John Taylor the Water-poet, an honest man, who owns he learned not so much as the *Accidence*: A rare example of modesty in a Poet!

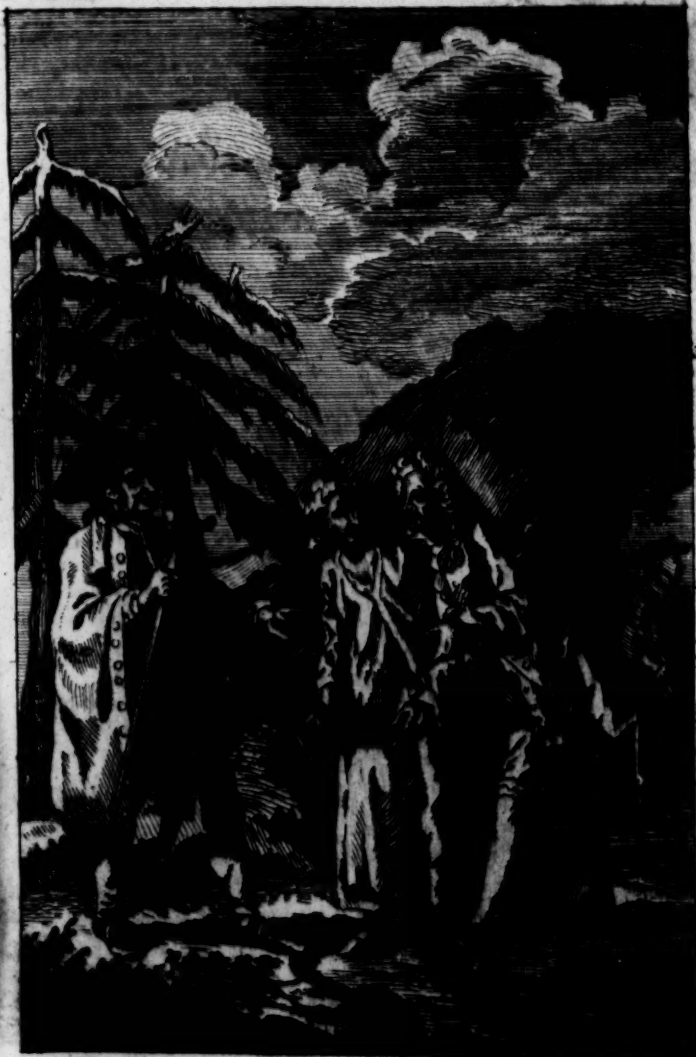
IMITATIONS.

VER. 15. *A slip-shod Sibyl &c.*)

Conclamas Fates — —

— — Jurens astro se immisit aperto.

Virg.



*A Slipshod Sibyl led his Steps along
In lofty Madnefs meditating Song.
Dunciad Book III.*

5 N059

Benlowes, propitious still to blockheads, bows;
 And Shadwell nods the Poppy on his brows.
 Here, in a dusky vale where Lethe rolls,
 Old Bavius sits, to dip poetic souls,
 And blunt the sense, and fit it for a skull 25
 Of solid proof, impenetrably dull:

REMARKS.

*I must confess I do want eloquence,
 And never scarce did learn my Accidence;
 For having got from possum to posset,
 I there was gradual'd, could no farther get.*

He wrote fourscore books in the reign of James I. and Charles I. and afterwards (like Edward Ward) kept an Ale-house in Long-Acre. He died in 1654.

VER. 21. *Benlowes,*) A country gentleman, famous for his own bad Poetry, and for patronizing bad Poets, as may be seen from many Dedications of Quarles and others to him. Some of these anagram'd his name, *Benlowes* into *Benevolus*: to verify which, he spent his whole estate upon them.

VER. 22 *And Shadwell nods the Poppy, &c.*) Shadwell took Opium for many years, and died of too large a dose, in the year 1692.

VER. 24. *Old Bavius sits,*) Bavius was an ancient Poet, celebrated by Virgil for the like cause as Bays, by our author,

IMITATIONS.

VER. 23. *Here, in a dusky vale &c.*)

— *Videt Æneas in valle reducta*

Seclusum nemus —

Lethaumque domos placidas qui pranat amnem, &c.

Hunc circum innumera gentes, &c. Virg. Æn. vi.

VER. 24. *Old Bavius sits, to dip poetic souls,*) Alluding to the story of Thetis dipping Achilles to render him impenetrable:

As pater Anchises penitus convalle viventi

Inclusas animas, superumque ad lumen iteras,

Lustrabat —

Virg. Æn. vi.

Instant, when dipt, away they wing their flight,
 Where Brown and Mears unbar the gates of Light,
 Demand new bodies, and in Calf's array,
 Rush to the world, impatient for the day. 30
 Millions and millions on these banks he views,
 Thick as the stars of night, or morning dews,

REMARKS.

though not in so christian-like a manner: For heathenishly it is declared by Virgil of Bavius, that he ought to be hated and detested for his evil works; *Qui Bavius non odit*: whereas we have often had occasion to observe our Poet's great Good Nature and Mercifulness thro' the whole course of this Poem.

SCRIBL.

Mr. Dennis warmly contends, that Bavius was no inconsiderable author; nay, that "He and Mævius had (even in August's days) a very formidable party at Rome, who thought themselves much superior to Virgil and Horace: For (saith he) I cannot believe they would have fixed that eternal brand upon them, if they had not been cockcombs in more than ordinary credit." Rem. on Pr. Arthur, part ii. c. 1. An argument which, if this poem should last, will conduce to the honour of the gentlemen of the Dunciad.

VER. 28. *Brown and Mears*) Booksellers, Printers for any body. The allegory of the souls of the dull coming forth in the form of books, dressed in calf's leather, and being let abroad in vast numbers by Booksellers, is sufficiently intelligible.

IMITATIONS.

VER. 28. *Unbar the gates of Light.*) An Hemistich of Milton.

VER. 31. 32. *Millions and millions - Thick as the stars, &c.*)

*Quam multa in fluvio autumni frigore primo
 Lapsa cadunt folia, aut ad terram gurgite ab alto
 Quam multa glomerantur aves, &c.* Virg. Æn. vi.

As thick as bees o'er vernal blossoms fly,
As thick as eggs at Ward in Pillory.

Wond'ring he gaz'd: When lo! a Sage appears,
By his broad shoulders known, and length of ears,

REMARKS.

VER. 34. *Ward in Pillory.*) John Ward of Hackney, Esq. Member of Parliament, being convicted of forgery, was first expelled the House, and then sentenced to the Pillory on the 17th of February 1727. Mr. Curl (having likewise stood there) looks upon the mention of such a Gentleman in a satire, as a *great act of barbarity*, Key to the Dunc. 3d. edit. p. 16. And another author reasons thus upon it, Durgen, 8vo. p. II. 12. "How unworthy is it of *Christian Charity* to animate the rabble to abuse a *worthy man* in such a situation? What could move the Poet thus to mention a *brave sufferer*, a *gallant prisoner*, exposed to the view of all mankind! It was laying aside his *Senses*, it was committing a *Crime*, for which the *Law is deficient* not to punish him! nay, a *Crime which Men can scarce forgive*, or *Time efface!* Nothing surely could have induced him to it but being bribed by a great Lady, &c." (to whom this brave, honest, worthy Gentleman was guilty of no offence but Forgery, proved in open Court.) But it is evident, this verse could not be meant of him, it being notorious, that no Eggs were thrown at that Gentleman. Perhaps therefore it might be intended of Mr. Edward Ward the Poet when he stood there.

VER. 36. *And length of ears.*) This is a *sophisticated* reading. I think I may venture to affirm all the Copyists are mistaken here: I believe I may say the same of the Critics; Dennis, Oldmixon, Welsted have passed it in silence. I have also stumbled at it, and wondered how an error so manifest could escape such accurate persons. I dare assert it proceeded originally from the inadvertency of some Transcriber, whose head ran on the *Pillory*, mentioned two lines before; it is therefore amazing that Mr. Curl himself should overlook it! Yet that *Scholias*t takes not the least notice hereof. That the learned Mist also read it thus, is plain from his ranging this passage among those in which our author was blamed for *personal Satire on a Man's*

Known by the band and fuit which Settle wore
 (His only fuit) for twice three years before:
 All as the vest, appear'd the wearer's frame,
 Old in new state, another yet the same. 40
 Bland and familiar as in life, begun
 Thus the great Father to the greater Son.

Oh born to see what none can see awake!
 Behold the wonders of th' oblivious Lake,
 Thou, yet unborn, hast touch'd this sacred shore; 45
 The hand of Bavius drench'd thee o'er and o'er.
 But blind to former as to future fate,
 What mortal knows his pre-existent state?

REMARKS.

Face (whereof doubtless he might take the *ear* to be a part; so likewise Concannen, Ralph, the Flying Post, and all the herd of Commentators, — *Tota armenta sequuntur*.)

A very little sagacity (which all these Gentlemen therefore wanted) will restore us to the true sense of the Poet, thus,

By his broad shoulders known, and length of years.

See how easy a change; of one single letter! That Mr. Settle was old, is most certain; but he was (happily) a stranger to the Pillory. This note partly Mr. THEOBALD'S, partly SCRIB.

VER. 37. *Settle* Elkannah Settle was once a Writer in *vo. gue*, as well as Cibber, both for Dramatic Poetry and Politics. Mr. Dennis tells us that "he was a formidable rival to Mr. Dryden, and that in the University of Cambridge there were those who gave him the preference." Mr. Welsted goes yet farther in his behalf: "Poor Settle was formerly the *Mighty rival* of Dryden; nay, for many years, bore his reputation above him," Pref. to his Poems, 8vo. p. 31. And Mr. Milborn cried out, "How little was Dryden able, even when his blood run high, to defend himself against Mr. Settle!" Notes on Dryd. Vir. p. 175. These are comfortable opinions! and no wonder some authors indulge them.

Who knows how long thy transmigrating soul
 Might from Bæotian to Bæotian roll? 50
 How many Dutchmen she vouchsaf'd to thrid?
 How many stages thro' old Monks she rid?
 And all who since, in mild benighted days,
 Mix'd the Owl's ivy with the Poet's bays.
 As man's Mæanders to the vital spring 55
 Roll all their tides, then back their circles bring;
 Or whirligigs, twirl'd round by skilful swain,
 Suck the thread in, then yield it out again:
 All nonsense thus, of old or modern date,
 Shall in thee centre, from thee circulate. 60

REMARKS.

He was author or publisher of many noted pamphlets in the time of King Charles II. He answered all Dryden's political poems; and being cried up on *one side*, succeeded not a little in his Tragedy of the Empress of Morocco (the first that was ever printed with Cuts.) "Upon this he drew insolent, the Wits writ against his Play, he replied, and the Town judged he had the better. In short, Settle was then thought a very formidable rival to Mr. Dryden; and not only the Town but the University of Cambridge was divided which to prefer; and in both places the younger sort inclined to Elkanah." DENNIS Pref. to Rem. on Hem.

VER. 50. *Might from Bæotian &c.*) Bæotia lay under the ridicule of the wits formerly, as Ireland does now; tho' it produced one of the greatest Poets and one of the greatest Generals of Greece:

Bæotum crasso juraves æere natum. Horat.

IMITATIONS.

VER. 54. *Mix'd the Owl's ivy with the Poet's bays.*)

— *sine tempora circum*

Uter vitæ tibi hedera tibi serpere lauros. Virg. Ecl. viii.

For this our Queen unfolds to vision true
 Thy mental eye, for thou hast much to view :
 Old scenes of glory, times long cast behind
 Shall, first recall'd, rush forward to thy mind :
 Then stretch thy sight o'er all her rising reign. 65
 And let the past and future fire thy brain.

Ascend this hill, whose cloudy point commands
 Her boundless empire over seas and lands.
 See, round the Poles where keener spangles shine,
 Where spices smoke beneath the burning Line, 70
 (Earth's wide extremes) her sable flag display'd,
 And all the nations cover'd in her shade !

REMARKS.

VER. 67. (*Ascend this hill, &c.*) The scenes of this vision are remarkable for the order of their appearance. First, from v. 67. to 73. those places of the globe are shewn where Science never rose ; then from v. 74. to 83, those where she was destroyed by Tyranny ; from 85. to 95, by inundations of Barbarians ; from v. 96. to 106, by Superstition. Then Rome, the Mistress of Arts, described in her degeneracy ; and lastly Britain, the scene of the action of the poem ; which furnishes the occasion of drawing out the Progeny of Dulness in review. W.

VER. 69. (*See round the Poles, &c.*) Almost the whole Southern and Northern Continent wrapt in ignorance.

IMITATIONS.

VER. 61. 62. *For this our Queen unfolds to vision true
 Thy mental eye, for thou hast much to view :*

This has a resemblance to that passage in Milton, book xi. where the Angel

*To noble fights from Adam's eye remov'd,
 The film ; then purg'd with Euphrase and Rue
 The visual nerve — For he had much to see.*

Far eastward cast thine eye, from whence the Sun
 And orient Science their bright course begun:
 One god-like Monarch all that pride confounds, 75
 He, whose long wall the wand'ring Tartar bounds;
 Heavens! what a pile! whole ages perish there,
 And one bright blaze turns Learning into air.

Thence to the south extend thy gladden'd eyes;
 There rival flames with equal glory rise, 80
 From shelves to shelves see greedy Vulcan roll,
 And lick up all their Phÿsic of the Soul.

How little, mark! that portion of the ball,
 Where, faint at best, the beams of Science fall:

VARIATIONS.

VER. 73. In the former Ed.

Far eastward cast thine eye, from whence the Sun
 And orient Science *at a birth* begun.

But as this was thought to contradict that Line of the Introduction,

In eldest times, e'er Mortals writ or read,

which supposes the sun and science did not set out together, it was alter'd to *their bright course begun*. But this slip, as usual, escaped the gentlemen of the Dunciad.

W.

REMARKS.

VER. 73. Our author favours the opinion that all Sciences came from the Eastern nations.

VER. 75. Chi Ho-am-ti Emperor of China, the same who built the great wall between China and Tartary, destroyed all the books and learned men of that empire.

VER. 81, 82. The Caliph Omer I. having conquered Egypt, caused his General to burn the Ptolemæan library, on the gates

IMITATIONS.

There is a general allusion in what follows to that whole Episode.

Soon as they dawn, from Hyperborean skies 85
 Embod' d dark, what clouds of Vandals rise!
 Lo! where Mæotis sleeps, and hardly flows
 The freezing Tanais thro' a waste of snows,
 The North by myriads pours her mighty fons,
 Great nurse of Goths, of Alans, and of Huns! 90
 See Alaric's stern port! the martial frame
 Of Genseric! and Attila's dread name!
 See the bold Ostrogoths on Latium fall;
 See the fierce Visigoths on Spain and Gaul!
 See, where the morning gilds the palmy shore 95
 (The soil that arts and infant letters bore)
 His conqu'ring tribes th' Arabian prophet draws,
 And saving Ignorance enthrones by Laws.
 See Christians, Jews, one heavy sabbath keep,
 And all the western world believe and sleep. 100
 Lo! Rome herself, proud mistress now no more
 Of arts, but thund'ring against heathen lore;

REMARKS.

of which was this inscription, ΨΥΧΗΣ ΙΑΤΡΕΙΟΝ, the Physic of the Soul.

VER. 96. (*The soil that arts and infant letters bore*) Phœnicia, Syria, &c. where Letters are said to have been invented. In these countries Mahomet began his conquests.

VER. 102. (*thund'ring against heathen lore;*) A strong instance of this pious rage is placed to Pope Gregory's account. John of Salisbury gives a very odd encomium of this Pope, at the same time that he mentions one of the strangest effects of this excess of zeal in him: *Doctor sanctissimus ille Gregorius, qui melleo predicationis imbre totam rigavit & inebriavit ecclesiam; non modo Mithras jussit ab aula, sed, ut traditur a majoribus, incendio dedit probata lectionis scripta, Palatinus quacunq; tenebat Apollo.* And in another place: *Fertur beatus Gregorius bibliothecam combussisse gen-*

Her grey-hair'd Synods damning books unread,
 And Bacon trembling for his brazen head.
 Padua, with sighs, beholds her Livy burn, 105
 And ev'n th' Antipodes Vigilus mourn.
 See, the Cirque falls, th'unpillar'd Temple nods,
 Streets pav'd with Heroes, Tyber choak'd with Gods:
 'Till Peter's keys some christ'ned Jove adorn,
 And Pan to Moses lends his pagan horn; 110
 See graceless Venus to a Virgin turn'd,
 Or Phidias broken, and Apelles burn'd.

Behold yon' Isle, by Palmers, Pilgrims trod,
 Men bearded, bald, cowl'd, uncowl'd, shod, unshod.
 Peel'd, patch'd, and pyebald, linsley-wolfey brothers, 115
 Grave Mummers! fleeveless some, and shirtless others.

REMARKS.

zilem; quo divina pagina gratior esset locus, & major austeritas, & diligentia studiosior. Desiderius Archbishop of Vienna, was sharply reproved by him for teaching Grammar and Literature, and explaining the Poets; because (says this Pope) *In uno se ore cum Jovis laudibus Christi laudes non capiunt: Et quam grave nefandumque sit Episcopis canere quod nec Laico religioso convenias, ipse considerat.* He is said, among the rest, to have burned Livy; *Quia in superstitionibus & sacris Romanorum perpetuo versatur.* The same Pope is accused by Vossius, and others, of having caused the noble monuments of the old Roman magnificence to be destroyed, lest those who came to Rome should give more attention to Triumphal Arches, &c. than to holy things. Bayle Dict.

VER. 109. 'Till Peter's keys some christ'ned Jove adorn.) After the government of Rome devolved to the Popes, their zeal was for some time exerted in demolishing the heathen Temples and Statues, so that the Goths scarce destroyed more monuments of Antiquity out of rage, than these out of devotion. At length they spared some of the Temples by converting them to Churches; and some of the Statues, by modifying them into images of Saints. In much later times, it was thought necessary to chan-

That one was Britain — Happy! had she seen
 No fiercer sons, had Easter never been.
 In peace, great Goddesses ever be ador'd;
 How keen the war, if Dulness draw the sword! 120
 Thus visit not thy own! on this blest age
 Oh spread thy Influence, but restrain thy Rage.

And see, my son! the hour is on its way,
 That lifts our Goddesses to imperial sway;
 This fav'rite Isle, long sever'd from her reign, 125
 Dove-like, she gathers to her wings again.
 Now look thro' Fate! behold the scene she draws!
 What aids, what armies to assert her cause!
 See all her progeny, illustrious fight!
 Behold, and count them, as they rise to light. 130

REMARKS.

ge the statues of Apollo and Pallas, on the tomb of Sannazarius, into David and Judith; the Lyre easily became a Harp, and the Gorgon's head turned to that of Holofernes.

VER. 117, 118. *Happy! had Easter never been!*) Wars in England anciently, about the right time of celebrating Easter.

VER. 126. *Dove-like she gathers*) This is fulfilled in the fourth book.

VER. 128. *What aids, what armies to assert her cause!*) i. e. of Poets, Antiquaries, Critics, Divines, Free-thinkers. But as this

IMITATIONS.

VER. 117. 118. *Happy! — had Easter never been!*)

Et fortunatam, si nunquam arma fuissent.

Virg. Ecl. vi.

VER. 127. 129 *Now look thro' Fate! — See all her Progeny,*
(&c.)

*Nunc age, Dardaniam prolem qua deinde sequatur
 Gloria, qui maneant Italia de gente nepotes,
 Illustres animas, nostrumque in nomen ituras,
 Expediam*

Virg. Æn. vi.

As Berecynthia, while her offspring vye
 In homage to the Mother of the sky,
 Surveys around her, in the blest abode,
 An hundred sons, and ev'ry son a God:
 Not with less glory mighty Dulness crown'd, 135
 Shall take thro' Grub-street her triumphant round;
 And her Parnassus glancing o'er at once,
 Behold an hundred sons, and each a Dunce.

Mark first that youth who takes the foremost place,
 And thrusts his person full into your face. 140
 With all thy Father's virtues blest, be born!
 And a new Cibber shall the stage adorn.

A second see, by meeker manners known,
 And modest as the maid that sips alone;

REMARKS.

Revolution is only here set on foot by the first of these Classes, the Poets, they only are here particularly celebrated, and they only properly fall under the Care and Review of this Collegue of Dulness, the Laureate. The others, who finish the great work, are reserved for the fourth book, when the Goddess herself appears in full Glory.

W.

IMITATIONS.

VER. 131. *As Berecynthia, &c.*

*Felix prole virum, qualis Berecynthia mater
 Invehitur curru Phrygiar surrica per urbes,
 Lara delum partu, centrum complexa nepotes,
 Omnes coelicolas, omnes supera alta tenentes.* Virg. Æn. vi.

VER. 139. *Mark first that Youth, &c.*

*Ille vides, pura juvenis qui xicitur hasta,
 Proxima sorte tenet lucis loca —* Virg. Æn. vi.

VER. 141. *With all thy Father's virtues blest, be born!* A manner of expression used by Virgil, Ecl. viii.

Nascere! praeque diem veniens auge, Lucifer —
 As also that of *patriis virtutibus*, Ecl. iv.

From the strong fate of drams if thou get free, 145
 Another Durfey, Ward! shall sing in thee.
 Thee shall each alehouse, thee each gill house mourn,
 And answ'ring gin-shops sowerer sighs return.
 Jacob, the scourge of Grammar, mark with awe,

VARIATIONS.

VER. 149. In the first Edit. it was,
 Woolston, the scourge of scripture, mark with awe!
 And mighty Jacob, blunderbuffs of Law?

REMARKS.

VER. 149. *Jacob, the scourge of Grammar, mark with awe,*
 „ This Gentleman is son of a considerable Master of Romsy in
 „ Southamptonshire, and bred to the Law under a very eminent
 „ Attorney: Who, between his more laborious studies, has diver-
 „ sed himself with Poetry. He is a great admirer of Poets and
 „ their works, which has occasion'd him to try his genius that
 „ way. — He has writ in prose the *Lives of the Poets, Essays,*

IMITATIONS.

It was very natural to shew to the Hero, before all others
 his own Son, who had already begun to emulate him in his
 theatrical, poetical, and even political capacities. By the attitude
 in which he here presents himself, the reader may be cautioned
 against ascribing wholly to the Father the merit of the epithet
Cibberian, which is equally to be understood with an eye to
 the Son.

VER. 145: *From the strong fate of drams if thou get free,*
 — *si quo fata aspera rumpas,*
Tu Marcellus eris! Virg. Æn. vi.

VER. 147. *Thee shall each ale-house &c.*
Te nemus Anguitia, vitrea te Fucinus unda.
Te liquidi flevere lacus, Virg. Æn. vii.

Virgil again, Ecl. x.
 — *etiam lauri, etiam flevere myrica, &c.*

Nor less revere him, blunderbusts of Law. 150
 Lo P—p—le's brow, tremendous to the town,
 Horneck's fierce eye, and Roome's funeral Frown.

VARIATIONS.

VER. 151. *Lo P—p—le's brow, &c.*) In the former Edd.
 Haywood, Centlivre, glories of their race,
 Lo Horneck's fierce, and Roome's funeral face.

REMARKS.

„and a great many Law-books, *The Accomplish'd Conveyancer, Mo-
 dern Justice, &c.* „ GILES JACOB, of himself, *Lives of
 Poets*, vol. I. He very grossly, and unprovok'd, abused in that
 book the Author's Friend, Mr. Gay.

VER. 149, 150.

*Jacob, the scourge of Grammar, mark with awe;
 Nor less revere him, blunderbusts of Law)*

There may seem some error in these verses, Mr. Jacob having
 proved our author to have a *Respect* for him, by this undenia-
 ble argument. „He had once a *Regard* for my *Judgment*; other-
 „wise he would never have subscribed *Two Guineas* to me, for
 „one small Book in octavo.„ Jacob's Letter to Dennis, printed
 in Dennis's Remarks on the Dunciad, p. 49. Therefore I should
 think the appellation of *Blunderbust* to Mr. Jacob, like that of
Thunderbolt to Scipio, was meant in his honour.

Mr. Dennis argues the same way. „My writings having made
 „great impression on the minds of all sensible men, Mr. P. re-
 „pent'd, and to give proof of his Repentance, subscribed to my
 „two volumes of select Works and afterward to my two Volu-
 „mes of Letters.„ Ibid. p. 80. We should hence believe, the
 Name of Mr. Dennis hath also crept into this poem by some
 mistake. But from hence, gentle reader! thou may'st beware,
 when thou givest thy money to such Authors, not to flatter thy-
 self that thy motives are Good-nature or Charity.

VER. 152. *Horneck and Roome*) These two were virulens
 Party-writers, worthily coupled together, and one would think

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VER. 150. Virg. *Æn. vi.* — — *duo fulmina belli
 Scipiadas, cladem Libya!*

Lo sneering Goode, half malice and half whim,
 A Fiend in glee, ridiculouſly grim.
 Each Cygnet ſweet, of Bath and Tunbridge race, 155
 Whoſe tuneful whiſtling makes the waters paſs:
 Each Songſter, Riddler, ev'ry nameleſs name,
 All crowd, who foremoſt ſhall be damn'd to Fame.
 Some ſtrain in rhyme; the Muſes, on their racks,
 Scream like the winding of ten thouſand jacks; 160

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VER. 157. *Each Songſter, Riddler, &c.* In the former Edd.

Lo Bond and Foxton, ev'ry nameleſs name.

After v. 158. in the firſt Edit. followed,

How proud, how pale, how earneſt all appear!]

How rhymes eternal gingle in their ear!

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prophetically, ſince, after the publiſhing of this piece, the former dying, the latter ſucceeded him in *Honour and Employment*. The firſt was Philip Horneck, Author of a Billingsgate paper call'd *The High German Doctor*. Edward Roome was ſon of an Undertaker for Funerals in Fleetſtreet, and writ ſome of the papers call'd *Paſquin*, where by malicious Invendoes he endeavour'd to repreſent our Author guilty of malevolent practices with a great man then under proſecution of Parliament. Of this man was made the following Epigram:

„ You aſk why Roome diverts you with his jokes,

„ Yet if he writes, as dull as other folks!

„ You wonder at it — This, Sir, is the caſe,

„ The jeſt is loſt unleſs he prints his face.

P—le was the author of ſome vile Plays and Pamphlets. He publiſhed abuſes on our author in a Paper call'd the *Prompter*.

VER. 153. *Goode,*) An ill-natur'd Critic, who writ a ſatire on our Author, call'd *The mock Aſop*, and many anonymous Libels in News-papers for hire.

VER. 156. *Whoſe tuneful whiſtling makes the waters paſs:*) There were ſeveral ſucceſſions of theſe ſort of minor poets, at

Some free from rhyme or reason, rule or check,
 Break Priscian's head, and Pegasus's neck;
 Down, down the larum, with impetuous whirl,
 The Pindars, and the Miltons of a Curl. 164

Silence, ye Wolves! while Ralph to Cynthia howls,
 And makes Night hideous—Answer him, ye Owis!

Sense, speech, and measure, living tongues and dead,
 Let all give way—and Morris may be read.
 Flow, Welsted, flow! like thine inspirer, Beer,
 Tho' stale, not ripe; tho' thin, yet never clear; 170

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Tunbridge, Bath, &c. singing the praise of the Annuals flourishing for that season; whose names indeed would be nameless, and therefore the Poet flurs them over with others in general.

VER. 165. *Ralph* James Ralph, a name inserted after the first editions, not known to our author till he writ a swearing-piece called *Sawney*, very abusive of Dr. Swift, Mr. Gay, and himself. These lines allude to a thing of his, intitled, *Night*, a Poem: This low writer attended his own works with panegyrics in the Journals, and once in particular praised himself highly above Mr. Addison, in wretched remarks upon that Author's Account of *English Poets*, printed in a London Journal Sept. 1728. He was wholly illiterate, and knew no language, not even *French*. Being advised to read the rules of dramatic poetry before he began a play, he smiled and replied, „*Shakespeare* writ without „rules. „ He ended at last in the common sink of all such writers, a political news-paper, to which he was recommended by his friend Arnauld, and received a small pittance for pay.

VER. 168. *Morris*,) *Besalcol*, See Book ii.

VER. 169. *Flow, Welsted, &c.*) Of this Author see the Re-

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VER. 166. *And makes Night hideous*)

— — *Visit thus the glimpses of the moon,*

Making Night hideous — —

Shakesp.

VER. 169. *Flow, Welsted, flow! &c.*) Parody on *Denham*,
Cooper's Hill.

So sweetly mawkish, and so smoothly dull;
 Heady, not strong; o'erflowing, tho' not full.

Ah Dennis! Gildon ah! what ill-starr'd rage
 Divides a friendship long confirm'd by age?

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mark on Book ii. v. 209. But (to be impartial) add to it the following different character of him:

Mr. *Welsted* had, in his youth, raised so great expectations of his future genius, that there was a *kind of struggle* between the most eminent in the two Universities, which should have the honour of his education. To compound this, he (*civily*) became a member of both, and after having passed some time at the one, he removed to the other. From thence he returned to town, where he became the *darling Expectation* of all the polite Writers, whose encouragement he acknowledged in his occasional poems, in a manner that *will make no small part of the Fame* of his protectors. It also appears from his Works, that he was happy in the most illustrious characters of the present age — Encouraged by such a *Combination* in his favour, he — published a book of poems, some in the *Ovidian*, some in the *Horatian* manner, in both which the most exquisite Judges pronounce he *even rival'd his masters* — His Love verses have rescued that way of writing from contempt — In his Translations, he has given us the very soul and spirit of his author, His Ode — his Epistle — his Verses — his Love tale — all, are the *most perfect things in all poetry*. WELSTED of Himself, *Char. of the Times*, 8vo, 1728. pag. 23, 24. It should not be forgot to his honour, that he received at one time the sum of 500 pounds for secret service, among the other excellent authors hired to write anonymously for the ministry. See Report of the Secret Committee, &c. in 1742.

VER. 173. *Ah Dennis! Gildon ah!*) These men became the public scorn by a mere mistake of their talents. They would needs turn critics of their own country writers (just as Aristotle and Longinus did of theirs) and discourse upon the beauties and defects of composition:

*How parts relate to parts, and they to whole;
 The Body's harmony, the beaming soul.*

Blockheads with reason wicked wits abhor, 175
 But fool with fool is barb'rous civil war.
 Embrace, embrace, my sons! be foes no more!
 Nor glad vile Poets with true Critics gore.

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Whereas had they followed the Example of those *microscopas*, of *wis*, Kuster, Burman, and their followers, in verbal criticism on the learned languages, their acuteness and industry might have raised them a name equal to the most famous of the Scholiasts. We cannot therefore but lament the late Apostacy of the *Prebendary of Rochester*, who beginning in so good a train, has now turned short to write comments on the FIRE-SIDE, and DREAMS upon Shakespeare; where we find the spirit of Oldmixon, Gildon, and Dennis, all revived in his belabour'd *Observations*.

SCRIBL.

Here, Scriblerus, in this affair of the FIRE-SIDE, I want thy usual candour. It is true Mr. Upton did write notes upon it, but with all the honour and good faith in the world. He took it to be a panegyric on his Patron. This it is to have to do with wits; a commerce unworthy a Scholiast of so solid learning.

ARIST.

VER. 173. *Oh Dennis, &c.*) The reader, who has seen thro' the course of these notes, what a constant attendance Mr. Dennis paid to our Author and all his works, may perhaps wonder he should be mention'd but twice, and so slightly touch'd, in this poem. But in truth he look'd upon him, with some esteem,

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O could I flow like thee, and make thy stream
 My great example, as it is my theme:
 Tho' deep, yet clear; tho' gentle, yet not dull;
 Strong without rage; without o'erflowing, full!

VER. 177. *Embrace, embrace, my sons! be foes no more!*
 Virg. Æn. vi.

— — *Ne tanta animis assuescite bella,
 Non patria validas in viscera vertite vires:
 Tuque prior, tu parce — sanguis meus!*

Behold yon Pair, in strict embraces join'd;
 How like in manners, and how like in mind! 180
 Equal in wit, and equally polite,

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for having (more generously than all the rest) *set his Name* to such writings. He was also a very old man at this time. By his own account of himself in *Mr. Jacob's Lives*, he must have been above threescore, and happily lived many years after. So that he was senior to *Mr. Dursley*, who hitherto of all our Poets enjoy'd the longest bodily life.

VER. 179. *Behold yon Pair, &c.*) One of these was Author of a weekly paper call'd *The Grumbler*, as the other was concerned in another call'd *Pasquin*, in which *Mr. Pope* was abused with the Duke of *Buckingham*, and Bishop of *Rochester*. They also joined in a piece against his first undertaking to translate the *Iliad*, intituled *Homerides*, by *Sir Iliad Doggrel*, printed 1715.

Of the other works of these Gentlemen the world has heard no more, than it would of *Mr. Pope's*, had their united laudable endeavours discourag'd him from pursuing his studies. How few good works had ever appear'd (since men of true merit are always the least presuming) had there been always such champions to stife them in their conception? And were it not better for the publick, that a million of monsters should come into the world, which are sure to die as soon as born, than that the serpents should strangle one *Hercules* in his Cradle? C.

The union of these two authors gave occasion to this Epigram,

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VER. 179. *Behold yon Pair, in strict embraces join'd;*) *Virg.*
 En. vi.

*Ille autem pavibus quas fulgere cernis in armis,
 Concorde anima —*

And in the fifth,

*Euryalus, forma insignis viridique juvenis,
 Nisus amore pio pueri.*

Shall this a Pasquin, that a Grumbler write ;
Like are their merits, like rewards they share,

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- „ — and Ducker, friends in spirit,
„ Came hissing out in verse ;
„ Both were so forward, each would write,
„ So dull each hung an A—.
„ Thus Amphibocna (I have read,)
„ At either end assails ;
„ None knows which leads or which is led,
„ For both Heads are but Tails.

After many Editions of this poem, the Autor thought fit to omit the names of these two persons, whose injury to him was of so old a date. In the verses he omitted, it was said that one of them had a *pious passion* for the other. It was a literal translation of *Virgil, Nisus amore pio pueri* — and there, as in the original, applied to Friendship: That between Nisus and Euryalus is allowed to make one of the most amiable Episodes in the world, and surely was never interpreted in a perverse sense. But it will astonish the reader to hear, that, on no other occasion than this line, a Dedication was written to that Gentleman to induce him to think something further. “Sir, you are known to have all that affection for the beautiful part of the Creation which God and Nature design’d. — Sir, you have a very fine Lady — and Sir, you have eight very fine Children,“ — &c. (*Dedic. to Dennis Rem. on the Rape of the Lock.*) The truth is, the poor Dedicator’s brain was turn’d upon this article: He had taken into his head, that ever since some books were written against the *Stage*, and since the *Italian opera* had prevail’d, the nation was infected with a vice not fit to be nam’d: He went so far as to print upon the subject, and concludes his argument with this remark: “That he cannot help thinking the Obscenity of Plays excusable at this juncture; since, when that execrable sin is spread so wide, it may be of use to the reducing men’s minds to the natural desire of women“ DENNIS, *Stage defended* against Mr. Law, p. 20. Our author solemnly declared, he never heard any creature but the Dedicator mention that Vice and this Gentleman together.

That shines a Consul, this Commissioner.

„But who is he, in closet close y-pent, 185
 „Of sober face, with learned dust besprent?
 Right well mine eyes arede the myster wight,

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VER. 184. *That shines a Consul, this Commissioner.*) Such places were given at this time to such sort of Writers.

VER. 187. *Arrede) Read, or peruse; though sometimes used for counsel.* „READE THY READ, *take thy Counsaile.* Thomas „Sternhold, in his translation of the first Psalm into English „metre, hath *wisely* made use of this word,

*The man is blest that hath not bent
 To wicked READ his ear.*

„But in the last spurious editions of the singing Psalms the word „READ is changed into *men*. I say *spurious* editions, because „not only here, but quite throughout the whole book of Psalms, „are *strange alterations*, all for the worse; and yet the Titlepage „stands as it used to do! and all (which is *abominable* in any „book, much more in a sacred work) is ascribed to Thomas „Sternhold, John Hopkins, and others. I am confident, were Stern- „hold and Hopkins now living they would proceed against the „innovators as cheats. — A liberty, which, to say no more of „their intolerable alterations, ought by no means to be permitted „or approved of by such as are for *Uniformity*, and have any re- „gard for the *old English Saxon tongue.*“ HEARNE, Gloss. on Rob. of Glouc. artic. REDE.

I do herein agree with Mr. Hearne: Little is it of avail to object that such words are become *unintelligible*; since they are *truly English*, men ought to understand them; and such as are for *Uniformity* should think all alterations in a language, *strange, abominable, and unpararrable.* Rightly therefore, I say, again, hath

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VER. 185. *But who is he, &c.*) Virg. Æn. vi. questions and answers in this manner, of Numa:

*Quis procul ille autem ramis insignis oliva,
 sacra ferens? — nosco crines, incanaque menta, &c.*

On parchment scraps y-fed, and Wormius hight.
 To future ages may thy dulness last,
 As thou preserv'st the dulness of the past! 190
 There, dim in clouds, the poring Scholiast's mark,
 Wits, who, like owls, see only in the dark,

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our Poet used ancient words, and poured them forth as a precious ointment upon good old Wormius in this place. SCRIB.

ibid. *myfter wight*,) Uncouth mortal.

VER. 188. Wormius *hight*) Let not this name, purely fictitious, be conceited to mean the learned *Olaus Wormius*; much less (as it was unwarrantably foisted into the surreptitious editions) our own Antiquary Mr. *Thomas Hearne*, who had no way aggrieved our Poet, but on the contrary published many curious tracts which he hath to his great contentment perused.

Most rightly are *ancient Words* here employed, in speaking of such who so greatly delight in the same. We may say not only rightly, but *wisely*, yea *excellently*, inasmuch as for the like practice the like praise is given by Mr. Hearne himself Glossar. to Rob. of Gloucester, Artic. BEHETT; „Others say BEHIGHT, *pro-*
vised, and so it is used *excellently well* by Thomas Norton, in
 „his translation into Metre of the cxvith Psalm, v. 14.

I to the Lord will pay my vows,

That I to him BEHIGHT,

„Where the modern innovators, not understanding the propriety
 „of the word (which is *truly English*, from the Saxon) have most
 „unwarrantably alter'd it thus,

I to the Lord will pay my vows

With joy and great delight.

VER. 188. *hight*.) „In Cumberland they say to *hight*, for
 „to *promise*, or *vow*; but HIGHT, usually signifies *was called*;
 „and so it does in the North even to this day, notwithstanding
 „ing what is done in Cumberland.„ Hearne, *ibid*.

VER. 192. *Wits, who, like owl, &c.*) These few lines exactly describe the right verbal critic: The darker his author is, the better he is pleased; like the famous Quack Doctor, who put up in his bills, *he delighted in matters of difficulty*. Some

A Lumberhouse of books in ev'ry head,
For ever reading, never to be read!

But, where each Science lifts its modern type, 195
Hist'ry her Pot, Divinity her Pipe,
While proud Philosophy repines to show,
Dishonest fight! his breeches rent below;
Imbrown'd with native bronze, lo! Henley stands,
Tuning his voice, and balancing his hands. 200

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VER. 197. In the first Edit. it was,
And proud Philosophie with breeches tore,
And English music with a dismal score.
Falt by in darknes palpable inshrind
W—s, B—s, M—n, all the poring kind.

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body said well of these men, that their heads were *Libraries out of order*.

VER. 199. *lo! Henley stands, &c.*) J. Henley the Orator; he preached on the Sundays upon Theological matters, and on the Wednesdays upon all other sciences. Each auditor paid one shilling. He declaimed some years against the greatest persons, and occasionally did our Author that honour. WELSTED, in Oratory Transactions, N. I. published by Henley himself, gives the following account of him. „He was born at Melton-Mowbray „in Leicestershire. From his own Parish school he went to St. „John's College in Cambridge. He began there to be uneasy; „for it *bock'd* him to find he was *commanded to believe* against „his own judgment in points of Religion, Philosophy, &c. „for his genius leading him freely to *dispute all propositions*, „and *call all points to account*, he was impatient under those fet- „ters of the free-born mind. — Being admitted to Priest's or- „ders, he found the examination very short and superficial, and „that it was not *necessary to conform to the Christian religion*, in „order either to *Deaconship* or *Priesthood*.” He came to town,

How fluent nonsense trickles from his tongue !
 How sweet the periods, neither said, nor sung !
 Still break the benches, Henley! with thy strain,
 While Sherlock, Hare, and Gibson preach in vain.

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and, after having for some years been a writer for Booksellers, he had an ambition to be so for Ministers of state. The only reason he did not rise in the Church, we are told, „was the „envy of others, and a disrelish entertained of him, because he „was not qualified to be a compleat Spaniel.” However, he offered the service of his pen to two great men, of opinions and interests directly opposite; by both of whom being rejected, he set up a new Project, and styled himself the *Restorer of ancient eloquence*. He thought „it as lawful to take a licence from the „King and Parliament at one Place, as another; at Hicke’s hall, „as at Doctor’s commons; so set up his Oratory in Newport- „market, Butcher-row. There (says his friend) he had the *assu- „rance* to form a plan, which no mortal ever thought of; he „had success against all opposition; challenged his adversaries to „fair disputations, and *wane would dispute* with him; writ, read, „and studied twelve hours a day; composed three dissertations „a week on all subjects; undertook to teach in *one year* what „schools and Universities teach in *five*; was not terrified by me- „naces, insults, or satires, but still proceeded, matured his bold „scheme, and put the *Church*, and *all that in danger*.” WEL- „STED, Narrative in Orat. Transact. N. 1.

After having stood some Prosecutions, he turn’d his rhetoric to buffoonry upon all publick and private occurrences. All this passed in the same room; where sometimes he broke jests, and sometimes that bread which he called the *Primitive Eucharist*. — This wonderful person struck Medals, which he dispersed as Tickets to his subscribers: The device, a Star rising to the meridian, with this motto, AD SVMMA; and below, INVENIAM VIAM AVT FACIAM. This man had an hundred pounds a year given him for the secret service of a weekly paper of unintelligible nonsense, called the Hyp-Doctor.

VER. 204. *Sherlock, Hare, Gibson,*) Bishops of Salisburi,

Oh great Restorer of the good old Stage, 205
 Preacher at once, and Zany of thy age!
 Oh worthy thou of Ægypt's wife abodes,
 A decent priest, where monkeys were the gods!
 But fare with butchers plac'd thy priestly stall,
 Meek modern faith to murder, hack, and mawl; 210
 And bade thee live, to crown Britannia's praise
 In Toland's, Tindal's, and in Woolston's days.
 Yet oh, my sons, a father's words attend:
 (So may the fates preserve the years you lend)
 'Tis yours, a Bacon or a Locke to blame, 215
 A Newton's genius, or a Milton's flame:

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Chichester, and London; whose Sermons and Pastoral Letters did honour to their country as well as stations. W.

VER. 212. Of Toland and Tindal, see Book ii. *Tho. Woolston* was an impious madman, who wrote in a most insolent style against the Miracles of the Gospel, in the years 1726, &c.

VER. 213. *Yet oh, my sons! &c.*) The caution against Blasphemy here given by a departed Son of Dulness to his yet existing brethren, is, as the Poet rightly intimates, not out of tenderness to the ears of others, but their own. And so we see that when that danger is removed, on the open establishment of the Goddess in the fourth book, she encourages her sons, and they beg assistance to pollute the Source of Light itself, with the same virulence they had before done the purest emanations from it.

VER. 215. *'Tis yours, a Bacon or a Locke to blame,*

A NEWTON'S genius, or a Milton's flame.)

Thankfully received, and freely used, is this gracious licence by the beloved disciple of that Prince of Cabalistic dunces, the tremendous Hutchinson. Hear with what honest plainness he treateth our great Geometer. "As the mathematical demonstration (saith he) founded upon the Proportions of lines and circles to each other, and the ringing of changes upon figures, these have no more to do with the greatest part of philosophy, than they ha-

But oh! with One, immortal One dispense,
 The source of Newton's Light, of Bacon's Sense.
 Content, each Emanation of his fires
 That beams on earth, each Virtue he inspires, 220
 Each Art he prompts, each Charm he can create,
 Where'er he gives, are giv'n for you to hate.
 Persist, by all divine in Man unaw'd,
 But, "Learn, ye DUNCES! not to scorn your God."
 Thus he, for then a ray of Reason stole 225
 Half thro' the solid darkness of his soul;
 But soon the cloud return'd — and thus the Sire:
 See now, what Dulness and her sons admire?

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„ve with the Man in the Moon. Indeed, the Zeal for this sort
 „of Gibberish (*mathematical Principles*) is greatly abated of late,
 „and tho' it is now upwards of twenty years that the Dagon of
 „modern Philosopherst SIR ISAAC NEWTON, has lain with his
 „face upon the ground before the Ark of God, *Scripture philo-*
 „sophy; for so long MOSES'S PRINCIPIA have been published;
 „and the Treatise of Power *essential and mechanical*, in which Sir
 „Isaac Newton's Philosophy is treated with the UTMOST CON-
 „TEMPT, has been published a dozen years; yet is there not
 „one of the whole Society who hath had the COURAGE to at-
 „tempt to raise him up. And so let him lye.“ — *The philoso-*
 „phical principles of Moses asserted, &c. p. 2. by JULIUS BATE,
 A. M. Chaplain to the Right Honourable the Earl of Harrington.
 Lond. 1744. octavo. SCRIBL.

VER. 224. But, "Learn, ye Dunces! not to scorn your God."
 The hardest lesson a Dunce can learn. For being bred to scorn

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VER. — Learn, ye Dunces! not to scorn your God.)
Discite justitiam moniti, & non temere divos. Virg.

See what the charms, that smite the simple heart
Not touch'd by Nature, and not reach'd by Art. 230

His never-blushing head he turn'd aside,
(Not half so pleas'd when Goodman prophesy'd)
And look'd, and saw a fable Sorc'rer rise,
Swift to whose hand a winged volume flies:
All sudden, Gorgons hiss, and Dragons glare, 235
And ten-horn'd fiends and Giants rush to war.
Hell rises, Heav'n descends, and dance on Earth:
Gods, imps, and monsters, music, rage, and mirth,

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what he does not understand, that which he understands least he will be apt to scorn most. Of which, to the disgrace of all Government, and (in the Poet's opinion) even of that of DULNESS herself, we have had a late example in a book intitled, *Philosophical Essays concerning human Understanding*. W.

VER. 224. (*Not to scorn your God.*) See this subject pursued in Book iv. W.

VER. 232. (*Not half so pleas'd when Goodman prophesy'd*) Mr. Cibber tells us, in his Life, p. 149. that Goodman being at the rehearsal of a play, in which he had a part, clapped him on the shoulder, and cried, "If he does not make a good actor, I'll be d—d. — And (says Mr. Cibber) I make it a question, whether Alexander himself, or Charles the twelfth of Sweden, when at the head of their first victorious armies, could feel a greater transport in their bosoms than I did in mine."

VER. 233. *a fable Sorc'rer* Dr. Faustus, the subject of a set of Farces, which lasted in vogue two or three seasons, in which both Playhouses strove to outdo each other for some years. All the extravagancies in the sixteen lines following were introduced on the Stage, and frequented by persons of the first quality in England, to the twentieth and thirtieth time.

VER. 237. *Hell rises, Heav'n descends, and dance on Earth:*) This monstrous absurdity was actually represented in Tibbald's Rape of Proserpine.

A fire, a jig, a battle, and a ball,
 'Till one wide conflagration swallows all. 240

Thence a new world to Nature's laws unknown,
 Breaks out refulgent, with a heav'n its own:
 Another Cynthia her new journey runs,
 And other planets circle other suns.
 The forests dance, the rivers upward rise, 245
 Whales sport in woods, and dolphins in the skies;
 And last, to give the whole creation grace,
 Lo! one vast Egg produces human race.

Joy fills his soul, joy innocent of thought;
 What pow'r, he cries, what pow'r these wonders"
 wrought? 250

Son; what thou seek'st is in thee! Look, and find
 Each Monster meets his likeness in thy mind.
 Ye would'st thou more? In yonder cloud behold,
 Whose sarsenet skirts are edg'd with flamy gold,
 A matchless Youth! his nod these worlds controuls, 255
 Wings the red lightning, and the thunder rolls.

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VER. 248. *Lo! one vast Egg*) In another of these Farces Harlequin is hatch'd upon the stage, out of a large Egg.

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VER. 244. *And other planets*)

— *solemque suum, sua sidera norunt* — Virg. *Æn. vi.*

VER. 246. *Whales sport in woods, and dolphins in the skies*;) *Delphinum silvis appingit, fluctibus aprum.* Hor.

VER. 251. *Son; what thou seek'st is in thee*;) *Quod petis in te est* —

— *Ne te quæseris extra.* Perf.

VER. 256. *Wings the red lightning, &c.*) Like Salmoncus in *Æn. vi.*

Angel of Dulnets, sent to scatter round
 Her magic charms o'er all unclassic ground :
 Yon stars, yon suns, he rears at pleasure higher,
 Illumes their light, and sets their flames on fire. 260
 Immortal Rich! how calm he sits at ease
 'Mid snows of paper, and fierce hail of pease;
 And proud his Mistress' orders to perform,
 Rides in the whirlwind, and directs the storm.
 But lo! to dark encounter in mid air 265
 New wizards rise; I see my Cibber there!

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VER. 261. *Immortal Rich!*) Mr. John Rich, Master of the Theatre Royal in Covent-garden, was the first that excelled this way.

VER. 266. *I see my Cibber there!*) The history of the foregoing absurdities is verified by himself, in these words! (Life, chap. xv.) „Then sprung forth that succession of monstrous „medleys that have so long infested the stage, which arose upon „one another alternately at both houses, out-vying each other in „expence.” He [then proceeds to excuse his own part in them, as follows: „If I am asked why I assented? I have no better „excuse for my error than to confess I did it against my con-

IMITATIONS.

Dum flammæ Jovis, & sonitus imitatur Olympi.
 — — *nimbos, & non imitabile fulmen,*
Ære & cornipedum cursu simularat equorum.

VER. 258. *O'er all unclassic ground!*) Alludes to Mr. Addison's verse, in the praises of Italy:

Poetic fields encompass me around,
And still I seem to tread on classic ground.

As ver. 264. is a parody on a noble one of the same author in the Campaign; and ver. 259, 260. on two sublime verses of Dr.; Y.

Booth in his cloudy tabernacle fhrin'd,
 On grinning dragons thou shalt mount the wind.
 Dire is the conflict, dismal is the dinn,
 Here shouts all Drury, there all Lincoln's-inn; 270
 Contending Theatres our empire raise,
 Alike their labours, and alike their praise.

And are these wonders, Son, to thee unknown?
 Unknown to thee? These wonders are thy own.

VARIATIONS.

After ver. 274 in the former Edd. followed,

For works like these let deathless Journals tell
 "None but thyself can be thy parallel."

Var. *None but thyself can be thy parallel.*) A marvellous line of *Theobald*; unless the Play call'd the *Double Falshood* be (as he would have it believed) *Shakespear's*: But whether this line be his or not, he proves *Shakespear* to have written as bad, (which,

REMARKS.

„science, and had not virtue enough to starve. Had Henry IV
 „of France a better for changing his Religion? I was still in
 „my heart, as much as he could be, on the side of Truth and
 „Sense; but with this difference, that I had their leave to quit
 „them when they could not support me. — But let the question
 „go which way it will, Harry IVth has always been allowed a
 „great man. „ This must be confessed a full answer, only the
 question still seems to be, 1. How the doing a thing against
 one's conscience is an excuse for it? and, 2dly, It will be hard
 to prove how he got the leave of Truth and Sense to quit
 their service, unless he can produce a Certificate that he ever
 was in it.

VER. 266, 267. *Booth* and *Cibber* were joint managers of the Theatre in Drury-lane.

VER. 268. *On grinning dragons thou shalt mount the wind.*) In his Letter to Mr. P. Mr. C. solemnly declares this not to be literally true. We hope therefore the reader will understand it allegorically only.

These Fate reserv'd to grace thy reign divine, 275
Foreseen by me, but ah! with-held from mine.

VARIATIONS.

methinks in an author, for whom he has a Veneration almost
rising to idolatry, might have been concealed) as for example,

Try what *Repentance* can: what can it not?

But what can it, when one cannot *repent*?

— — For *Cogitation*

Resides not in the man who does not *think &c.*

MIST'S JOURN.

It is granted they are all of a piece, and no man doubts
but herein he is able to imitate *Shakespear*.

Var. id. The former Annotator seeming to be of opinion
that the *Double Falshood* is not *Shakespear's*; it is but justice to
give Mr. *Theobald's* Arguments to the contrary: First, that the MS.
was above sixty years old: Secondly, that once Mr. *Betterton* had
it, or he hath heard so: Thirdly, that some-body told him the
author gave it to a bastard-daughter of his: but Fourthly, and
above all, "That he has a *great mind* every thing that is good
„in our tongue *should* he *Shakespear's*." I allow these reasons to
be truly critical; but what I am infinitely concerned at is, that
so many Errors have escaped the learned Editor: a few whereof
we shall here amend, out of a much greater number, as an in-
stance of our regard to this *dear relic*.

ACT. I. SCENE I.

I have his letters of a modern date,
Wherein by *Julio*, *good Camillo's* son
(Who as he says, () shall follow hard upon.
And whom I with the growing hour () expect)
He doth sollicit the return of gold,
To purchase certain horse that *like him well*.

This place is corrupted: the epithet *good* is a meer insignificant
expletive, but the alteration of that single word restores a clear
light to the whole context, thus,

I have his letters of a modern date,
Wherein, by *July*, (by *Camillo's* son,
Who, as he *saieth*, shall follow hard upon,
And whom I with the growing hours expect)
He doth sollicit the return of gold.

In Lud's old walls tho' long I rul'd, renown'd
Far as loud Bow's stupendous bells refund ;

VARIATIONS.

Here you have not only the *Person* specified, by whose hands the return was to be made, but the most necessary part, the *Time* by which it was required. *Camillo's* son was to follow hard upon — What? Why upon *July—Horfe* that like him well, is very absurd: Read it, without contradiction,

— — Horfe, that he likes well.

ACT. I. at the End.

— I must stoop to gain her,

Throw all my gay *Comparisons* aside,

And turn my proud additions out of service;
saith *Henriquet* of a maiden of low condition, objecting his high quality: What have his *Comparisons* here to do? Correct it boldly,

Throw all my gay *Comparisons* aside,

And turn my proud additions out of service.

ACT. II. SCENE I.

All the verse of this Scene is confounded with prose:

— O that a man

Could reason down this *Fever* of the blood,

Or took with *words* the tumult in his heart!

Then *Julio*, I might be indeed thy friend.

Read — this *fever* of the blood,

Then *Julio*, I might be in deed thy friend.

marking the just opposition of deeds and words.

ACT. IV. SCENE I.

How his eyes shake fire! — said by *Violante*, observing how the lustful shepherd looks at her. It must be, as the sense plainly demands,

— How his eyes sake fire!

And measure every piece of youth about me!

Ibid. That, tho' I wore *disguiser* for some ends.

She had but one disguise, and wore it but for one end. Restore it, with the alteration but of two letters,

That, tho' I wore *disguised* for some end.

ACT. IV. SCENE II.

— To oaths no more give credit,

To tears, to vows; false both!

Tho' my own Aldermen confer'd the bays,
 To me committing their eternal praise, 280
 Their full-fed Heroes, their pacific May's,
 Their annual trophies, and their monthly wars:
 Tho' long my Party built on me their hopes,
 For writing Pamphlets and for roasting Popes:
 Yet lo! in me what authors have to brag on! 285
 Reduc'd at last to his in my own dragon.

VARIATIONS.

False Grammar I'm sure. *Both can relate but to two things:*
 and see! how easy a change sets its right?

To tears, to vows, false *truth* —

I could shew you that very word *Truth*, in *Shakespeare*, a hundred times.

Ibid. For there is nothing left thee now to look for,

That can bring *comfort*, but a *quiet grave*.

This I fear is of a piece with *None but itself can be its pavallet*: for the grave *puts an end* to all sorrow, it can then need no *comfort*. Yet let us vindicate *Shakespeare* where we can: I make no doubt he wrote thus,

For there is nothing left thee now to look for,

Nothing that can bring *quiet*, but the grave.

Which reduplication of the word gives a much stronger emphasis to *Violante's* concern. This figure is call'd *Anadyptosis*. I could shew you a hundred just such in him, if I had nothing else to do.

SCRIBL.

After v. 284. In the former Edd. followed,

Diff'rent our parties, but with equal grace

The Goddess smiles on Whig and Tory race.

REMARKS.

VER. 282. *Annual trophies*, on the Lord-mayor's day; and *monthly wars* in the Artillery ground.

VER. 283. *Tho' long my party*) Settle, like, most Party-writers, was very uncertain in his political principles. He was em-

Avert it Heav'n! that thou, my Cibber, e'er
 Should't wag a serpent-tail in Smithfield fair!
 Like the vile straw that's blown about the streets,
 The needy Poet sticks to all he meets, 290
 Coach'd, carted, trod upon, now loose, now fast,
 And carry'd off in some Dog's tail at last.
 Happier thy fortunes! like a rolling stone,
 Thy giddy dulness still shall lumber on,
 Save in its heaviness, shall never stray. 295
 But lick up ev'ry blockhead in the way.
 Thee shall the Patriot, thee the Courtier taste,

VARIATIONS.

VER. 295. *Safe in its heaviness &c.*) in the former Edd.

Too safe in inborn heaviness to stray;
 And lick up ev'ry blockhead in the way.
 Thy Dragons, Magistrates, and Peers shall taste,
 And from each shew rise duller than the last.
 Till rais'd from booths, &c.

REMARKS.

ployed to hold the pen in the *Character of a popish successor*, but afterwards printed his *Narrative* on the other side. He had managed the ceremony of a famous Pope-burning on Nov. 17, 1680. then became a trooper in King James's army, at Hounslow-heath. After the Revolution he kept a booth at Bartholomew-fair, where, in the droll called *St. George for England*, he acted in his old age in a Dragon of green leather of his own invention; he was at last taken into the Charter-house, and there died, aged sixty years.

VER. 297. *Thee shall the Patriot, thee the Courtier taste*.) It stood in the first edition with Blanks, ** and ** Concanen was sure „they must needs mean no body but King GEORGE and „Queen CAROLINE; and said he would insist it was so, till „the poet cleared himself by filling up the blanks otherwise,

And ev'ry year be duller than the last.
 'Till raised from booths, to Theatre, to Court,
 Her seat imperial Dulness shall transport. 300
 Already Opera prepares the way,
 The sure fore-runner of her gentle sway:
 Let her thy heart, next Drabs and Dice, engage,
 The third mad passion of thy doting age.
 Teach thou the warb'ling Polypheme to roar, 305
 And scream thyself as none e'er scream'd before!
 To aid our cause, if Heav'n thou can'st not bend,
 Hell thou shalt move; for Faustus is our friend:
 Pluto with Cato thou for this shalt join,
 And link the Mourning Bride to Proserpine. 310
 Grubstreet! thy fall should men and Gods conspire,
 Thy stage shall stand, ensure it but from Fire.

REMARKS.

„agreeably to the context, and consistent with his *allegiance*.”
 Pref. to a Collection of verses, essays, letters, &c. against M. P.
 printed for A. Moor, p. 6.

VER. 305. *Polypheme*) He translated the Italian Opera of Polifemo; but unfortunately lost the whole jest of the story. The Cyclops asks Ulysses his *name*, who tells him his name is *Noman*: After his eye is put out, he roars and calls the Brother Cyclops to his aid: They enquire *who has hurt him?* he answers *Noman*; whereupon they all go away again. Our ingenious Translator made Ulysses answer, *I sake no name*, whereby all that follow'd became unintelligible. Hence it appears that Mr. Cibber (who values himself on subscribing to the English Translation of Homer's *Iliad*) had not that merit with respect to the *Odyssey*, or he might have been better instructed in the Greek *Pun-nology*.

VER. 308, 309. *Faustus, Pluto, &c.*) Names of miserable Farces, which it was the custom to act at the end of the best Tragedies, to spoil the digestion of the audience.

VER. 311. *ensure it but from Fire.*) In Tibbald's farce of

Another Æschylus appears! prepare
 For new abortions, all ye pregnant fair!
 In flames, like Semele's, be brought to bed, 315
 While op'ning Hell spouts wild-fire at your head.
 Now Bavius take the poppy from thy brow,
 And place it here! here all ye Heroes bow!
 This, this is he, foretold by ancient rhymes:
 Th' Augustus born to bring Saturnian times, 320
 Signs following signs lead on the mighty year!
 See! the dull stars roll round and re-appear.
 See, see, our own true Phœbus wears thy bays!
 Our Midas sits Lord Chancellor of Plays!

VARIATIONS.

VER. 323. *See, see, our own &c.* in the former Edd.
 Beneath his reign, shall Eufden wear the bays,
 Cibber preside Lord Chancellor of plays,

REMARKS.

Proserpine, a corn field was set on fire: whereupon the other play-house had a barn burnt down for the recreation of the spectators. They also rival'd each other in showing the burnings of hell-fire, in Dr. Faustus.

VER. 313. *Another Æschylus appears!*) It is reported of Æschylus; that when his tragedy of the Furies was acted, the audience were so terrified that the children fell into fits and the big-bellied women miscarried.

VER. 315. *like Semele's,*) See Ovid. Met. iii.

IMITATIONS.

VER. 319. 320. *This, this is he, foretold by ancient rhymes,
 Th' Augustus &c.*

*Hic vir, hic est! tibi quem promissi sapinus audis,
 Augustus Caesar, divum genus; aurea condet
 Secula qui rursus Latio, regnata per arva
 Saturno quondam ————— Virg. Æn. vi.*

Saturnian here relates to the age of Lead, mentioned book I. v. 26.

On Poets Tombs see Benson's titles writ!
Lo! Ambrose Philips is prefer'd for Wit!

325

VARIATIONS.

Benson sole Judge of Architecture sit,
And Namby Pamby be prefer'd for Wit!
I see th' unfinish'd Dormitory wall,
I see the Savoy totter to her fall;
Hibernian Politics, O Swift! thy doom,
And Pope's, translating three whole years with Broome.
Proceed great days, &c.

REMARKS.

VER. 325. *On Poets Tombs see Benson's titles writ!* W—m Benson (Surveyor of the Buildings to his Majesty King George I.) gave in a report to the Lords, that their House and the Painted-chamber adjoining were in immediate danger of falling. Whereupon the Lords met in a committee to appoint some other place to sit in, while the house should be taken down. But it being proposed to cause some other builders first to inspect it, they found it in very good condition. The Lords, upon this, were going upon an address to the King against Benson, for such a misrepresentation; but the earl of Sunderland, then secretary, gave them an assurance that his Majesty would remove him, which was done accordingly. In favour of this man, the famous Sir Christopher Wren, who had been Architect to the crown for above fifty years, who built most of the Churches in London, laid the first stone of St. Paul's and lived to finish it, had been displaced from his employment at the age of near ninety years.

VER. 326. *Ambrose Philips* „He was (saith Mr. JACOB,) „one of the wits at Button's and a justice of the peace;” But he hath since met with higher preferment in Ireland: and a much greater character we have of him in Mr. Gildon's Complete Art of poetry, vol. i. p. 157. „Indeed he confesses, he dares not „set him quite on the same foot with Virgil, lest it should seem „flattery; but he is much mistaken if posterity does not afford „him a greater esteem than he at present enjoys.” He endeavour'd to create some misunderstanding between our Author and Mr.

See under Ripley rise a new White-hall,
 While Jones' and Boyle's united labours fall:
 While Wren with sorrow to the grave descends,
 Gay dies unpension'd with a hundred friends, 330

REMARKS.

Addison, whom also soon after he abused as much. His constant cry was, that Mr. P. was an *Enemy to the government*; and in particular he was the avowed author of a report very industriously spread, that he had a hand in a party-paper call'd the *Examiner*: A falsehood well known to those yet living, who had the direction and publication of it.

VER. 328. (*While Jones' and Boyle's united labours fall*;) At the time when this poem was written, the banquetting-house of White-hall, the church and piazza of Covent-garden, and the palace and chapel of Somerset-house, the works of the famous Inigo Jones, had been for many years so neglected, as to be in danger of ruin. The portico of Covent-garden church had been just then restor'd and beautified at the expence of the Earl of Burlington; who, at the same time, by his publication of the designs of that great Master and Palladio, as well as by many noble buildings of his own, revived the true taste of Architecture in this Kingdom.

VER. 330. (*Gay dies unpension'd &c.*) See Mr. Gay's fable of the *Hare and many Friends*. This gentleman was early in the friendship of our author, which continued to his death. He wrote several works of humour with great success, the *Shepherd's Week*, *Trivia*, the *What-d'ye-call-it*, *Fables*; and lastly, the celebrated *Beggar's Opera*; a piece of satire which hit all tastes and degrees of men, from those of the highest quality to the very rabble: That verse of Horace

Primoque populi arripuit, populumque sribuit,

could never be so justly applied as to this. The vast success of it was unprecedented; and almost incredible: What is related of the wonderful effects of the ancient music or tragedy hardly came up to it: Sophocles and Euripides were less followed and famous. It was acted in London sixty-three days, uninterrupted; and renewed the next season with equal applauses. It spread into all

Hibernian Politics, O Swift! thy fate;
And Pope's, ten years to comment and translate.

VARIATIONS.

VER. 331. In the former Editions thus,

— O Swift! thy doom,

And Pope's, translating ten whole years with Broome.

On which was the following Note, "He concludes his irony
„was a stroke upon himself, for whoever imagines this a far-
„cassin on the other ingenious person, is surely mistaken. The

REMARKS.

the great towns of England, was play'd in many places to the thirtieth and fortieth time, at Bath and Bristol fifty, &c. It made its progress into Wales, Scotland, and Ireland, where it was performed twenty four days together: It was last acted in Minorca. The fame of it was not confin'd to the author only; the ladies carried about with them the favourite songs of it in fans; and houses were furnished with it in screens. The person who acted Polly, till then obscure, became all at once the favourite of the town; her pictures were engraved, and sold in great numbers; her life written, books of letters and verses to her, published; and pamphlets made even of her sayings and jests.

Furthermore, it drove out of England, for that season, the Italian Opera, which had carried all before it for ten years. That idol of the Nobility and people, which the great Critic Mr. Dennis by the labours and outcries of a whole life could not overthrow, was demolished by a single stroke of this gentleman's pen. This happened in the Year 1728. Yet so great was his modesty, that he constantly prefixed to all the editions of it this motto: *Nos hac novimus esse nihil.*

VER. 331. *Hibernian Politics, O Swift! thy fate;*) See Book i. ver. 26.

VER. 332. *And Pope's ten years to comment and translate.*) The author here plainly laments that he was so long employed in translating and commenting. He began the Iliad in 1713, and finished it in 1719. The edition of Shakespear (which he undertook merely because no body else would) took up near

Proceed, great days! 'till Learning fly the shore,
Till Birch shall blush with noble blood no more,

VARIATIONS.

„opinion our Author had of him was sufficiently shewn by his
„joining him in the undertaking of the *Odyssey*; in which Mr.
„Broome having engaged without any previous agreement, dis-
„charged his part so much to Mr. Pope's satisfaction, that he
„gratified him with the full sum of *Five hundred pounds*, and a
„present of all those books for which his own interest could
„procure him subscribers, to the value of *One hundred more*. The
„author only seems to lament, that he was employed in Transla-
„tion at all.”

REMARKS.

two years more in the drudgery of comparing impressions, recti-
fying the Scenery &c. and the Translation of half the *Odyssey*
employed him from that time to 1725.

VER. 333. *Proceed, great days! &c.* It may perhaps seem in-
credible, that so great a Revolution in Learning as is here pro-
phesied, should be brought about by such *weak Instruments* as
have been (hitherto) described in our poem: But do not thou,
gentle reader, rest too secure in thy contempt of these Instruments.
Remember what the Dutch stories somewhere relate, that a great
part of their Provinces was once overflowed, by a small opening
made in one of their dykes by a single *Water-Rat*.

However, that such is not seriously the judgment of our Poet
but that he conceiveth better hopes from the Diligence of our
Schools, from the Regularity of our Universities, the Discernment
of our Great men, the Accomplishments of our Nobility, the en-
couragement of our Patrons, and the Genius of our Writers in
all kinds (notwithstanding some few exceptions in each) may
plainly be seen from his conclusion; where causing all this vision
to pass through the Ivory Gate, he expressly, in the language of
Poesy, declares all such imaginations to be wild, ungrounded, and
fictitious.

SCRIBI.

Ibid. *Proceed great days! &c.* 'Till Birch shall blush, &c.) Ano-
ther great prophet of Dulness, on this side Styx, promiseth those

'Till Thames see Eaton's sons for ever play, 335

'Till Westminster's whole year be holiday,

'Till Isis' Elders reel, their pupils sport,

And Alma mater lie dissolv'd in Port?

Enough! enough! the raptur'd Monarch cries;

And thro' the Iv'ry Gate the Vision flies, 340

VARIATIONS.

After ver. 338. in the first Edit. were the following lines,

Then when these signs declare the mighty year,

When the dull stars roll round and re-appear;

Let there be darkness! (the dread Pow'r shall say)

All shall be darkness, as it ne'er were day;

To their first Chaos Wit's vain works shall fall,

And universal darkness cover all.

REMARKS.

days to be near at hand. *The Devil* (saith he) *licensed Bishops to licence Masters of Schools to instruct youth in the knowledge of the heathen Gods, their religion, &c. The Schools and Universities will soon be rived and ashamed of Claspice and such trumpery. HUTCHINSON'S Use of Reason recovered.* SCRIBL.

IMITATIONS.

VER. 340. *And thro' the Iv'ry Gate, &c.)*

Sunt gemina Somni porta; quarum altera fertur

Cornea, qua veris facilis datur exitus umbris;

Altera candenti perfecta nitens elephanto,

Sed falsa ad coelum mittunt insomnia manes. Virg. Æn. vi.

The End of the THIRD BOOK.





THE
D U N C I A D:

BOOK the FOURTH.

A R G U M E N T.

The Poet being, in this Book, to declare the Completion of the Prophecies mentioned at the end of the former, makes a new Invocation; as the greater Poets are wont, when some high and worthy matter is to be sung. He shows the Goddess coming in her Majesty, to destroy Order and Science, and to substitute the Kingdom of the Dull upon earth. How she leads captive the Sciences, and silences the Muses; and what they be who succeed in their stead. All her Children, by a wonderful attraction, are drawn about her; and bear along with them divers others, who promote her Empire by connivance, weak resistance, or discouragement of Arts; such as Half-wits, tasteless Admirers, vain Pretenders, the Flatterers of Dunces, or the Patrons of them. All these crowd round her; one of them offering to approach her, is driven back by a Rival, but she commends and encourages both. The first who speak in form are the Genius's of the Schools, who assure her of their care to advance her cause by confining Youth to Words, and keeping them out of the way of real Knowledge. Their Address, and her gracious Answer; with her Charge to them and the Universities. The Universities appear by their proper Deputies, and assure her that the same method is observ'd in the progress of Education. The speech of Aristarchus on this subject. They are driven off by a band of young Gentlemen return'd from Travel with their Tutors; one of whom delivers to the Goddess, in a polite oration, an account of the whole Conduct and Fruit of their Travels: presenting to her at the same time a young Nobleman perfectly accomplished. She receives him graciously, and induces him with the happy quality of Want of Shame. She sees loitering about her a number of indolent persons abandoning all business and duty, and dying with luxuries: To these approaches the Antiquary Annus,

intreating her to make them Virtuofos, and assign them over to him: But Mummus, another Antiquary, complaining of his fraudulent proceeding, she finds a method to reconcile their difference. Then enter a Troop of people fantastically adorn'd, offering her strange and exotic presents: Amongst them, one stands forth and demands justice on another, who had deprived him of one of the greatest Curiosities in nature: but he justifies himself so well, that the Goddess gives them both her Approbation. She recommends to them to find proper employment for the Indolents before-mentioned, in the study of Butterflies, Shells, Birds-nests, Mobs, &c. but with particular caution, not to proceed beyond Trifles, to any useful or extensive views of Nature, or of the Author of Nature. Against the last of these apprehensions, she is secured by a heavy Address from the Minute Philosophers and Free-thinkers, one of whom speaks in the name of the rest. The Youth thus instructed and principled, are delivered to her in a body, by the hands of Silenus; and then admitted to taste the Cup of the Magus her High Priest, which causes a total oblivion of all Obligations, divine, civil, moral, or rational. To these her Adepts she sends Priests, Attendants, and Comforters, of various kinds; confers on them Orders and Degrees; and then dismissing them with a speech, confirming to each his Privileges, and telling what she expects from each, concludes with a Yawn of extraordinary virtue: The Progress and Effects whereof on all Orders of men, and the Consummation of all, in the Restoration of Night and Chaos, conclude the Poem.



BOOK IV.

YET, yet a moment, one dim Ray of Light
 Indulge, dread Chaos, and eternal Night!
 Of darkness visible so much be lent,
 As half to shew, half veil the deep Intent.
 Ye Pow'rs! whose Mysteries restor'd I sing, 5
 To whom Time bears me on his rapid wing,

REMARKS.

THE DUNCIAD, Book IV.) This Book may properly be distinguished from the former, by the Name of the GREATER DUNCIAD, not so indeed in Size, but in Subject; and so far contrary to the distinction anciently made of the *Greater* and *Lesser Iliad*. But much are they mistaken who imagine this Work in any wise inferior to the former, or of any other hand than of our Poet; of which I am much more certain than that the *Iliad* itself was the Work of *Solonson*, or the *Batrachomyomachia* of *Homer*, as *Barnes* hath affirmed. BENT. P. W.

VER. 1, &c. This is an Invocation of much Piety. The Poet willing to approve himself a genuine Son, beginneth by shewing (what is ever agreeable to *Dulness*) his high respect for *Antiquity* and a *Great Family*, how dead or dark soever: Next declareth his passion for explaining Mysteries; and lastly his Impatience to be re-mitted to her, SCRIBL. P. W.

VER. 2. *dread Chaos, and eternal Night!*) Invoked, as the Restoration of their Empire is the Action of the Poem. P. W.

VER. 4. *half to shew, half veil the deep Intent.*) This is a great propriety, for a dull Poet can never express himself otherwise than by *halves*, or imperfectly. SCRIBL. P. W.

I understand it very differently; the Author in this Work had indeed a *deep Intent*; there were in it *Mysteries* or ἀπορρητα which he durst not fully reveal, and doubtless in divers verses (according to *Milton*)

— more is meant than meets the ear. BENT. P. W.

Suspend a while your Force inertly strong.
 Then take at once the Poet and the Song.
 Now flam'd the Dog-Star's unpropitious ray,
 Smote ev'ry Brain, and wither'd ev'ry Bay; 10
 Sick was the Sun, the Owl forsook his bow'r,
 The moon-struck Prophet felt the madding hour :

REMARKS.

VER. 6. *To whom Time bears me on his rapid wing,*) Fair and softly, good Poet! (cries the gentle *Scriblerus* on this place.) For sure in spite of his unusual modesty, he shall not travel so fast toward Oblivion, as divers others of more Confidence have done: For when I revolve in my mind the Catalogue of those who most boldly promised to themselves Immortality, *viz.* Pindar, *Luis Gongora*, *Ronsard Oldham*, Lyrics: *Lycophron*, *Statius*, *Chapman*, *Blackmore*, Heroics; I find the one half to be already dead, and the other in utter darkness. But it becometh not us, who have taken up the office of his Commentator, to suffer our Poet thus prodigally to cast away his Life; contrariwise, the more hidden and abstruse is his work, and the more remote its beauties from common Understanding, the more is it our duty to draw forth and exalt the same, in the face of Men and Angels. Herein shall we imitate the laudable Spirit of those, who have (for this very reason) delighted to comment on *dark* and *unconth* Authors, and even on their *darker* Fragments; preferred *Ennius* to *Virgil*, and chosen to turn the dark Lanthorn of LYCOPHRON, rather than to trim the everlasting Lamp of *Homer*. SCRIBL. P. W.

VER. 7. *Force inertly strong,*) Alluding to the *vis inertia* of *Master*, which, tho' it really be no Power, is yet the Foundation of all the Qualities and Attributes of that sluggish Substance.

P. W.

VER. II. 12. *Sick was the Sun, — The moon-struck Prophet.*) The Poet introduceth this (as all great events are supposed by sage Historians to be preceded) by an *Eclipse of the Sun*; but with a peculiar propriety, as the Sun is the Emblem of that intellectual light which dies before the face of Dulness. Very apposite likewise is it to make this *Eclipse*, which is occasioned by

Then rose the Seed of Chaos, and of Night,
 To blot out Order, and extinguish Light,
 Of dull and venal a new World to mold, 15
 And bring Saturnian days of Lead and Gold.

She mounts the Throne: her head a Cloud conceal'd,
 In broad Effulgence all below reveal'd,

REMARKS.

the *Moon's predominancy*, the very time when *Dulness* and *Madness* are in *Conjunction*; whose relation and influence on each other the poet hath shewn in many places, Book i. v. 29. Book iii. v. 5. & seq. W.

VER. 14. *To blot out Order and extinguish Light*) The two great Ends of her Mission; the one in quality of Daughter of *Chaos*, the other as Daughter of *Night*. *Order* here is to be understood extensively, both as Civil and Moral; the distinctions between high and low in Society, and true and false in Individuals: *Light*, as Intellectual only, Wit, Science, Arts. P. W.

VER. 15. *Of dull and venal*) The Allegory continued; *dull* referring to the extinction of Light or Science; *venal* to the destruction of Order, or the Truth of Things. P. W.

Ibid. *a new World*) In allusion to the Epicurean opinion, that from the Dissolution of the natural World into Night and Chaos a new one should arise; this the Poet alluding to, in the Production of a new moral World, makes it partake of its original Principles. P. W.

VER. 16. *Lead and Gold.*) *i. e.* dull and venal. P. W.

VER. 18. *all below reveal'd.*) It was the opinion of the Ancients, that the Divinities manifested themselves to Men by their *Back-parts*. Virg. *Æn.* i. & *avertens, rosea cervice refulsit*. But this passage may admit of another exposition. — Vet. Adag. The higher you climb, the more you shew your *Æ* — Verified in no instance more than in *Dulness* aspiring. Emblemized also by an Ape climbing and exposing his posteriors.

SCRIBL. P. W.

(Tis thus aspiring Dulness ever shines)
 Soft on her lap her Laureat son reclines. 20
 Beneath her foot-stool, *Science* groans in Chains,
 And *Wit* dreads Exile, Penalties and Pains.
 There foam'd rebellious *Logic*, gagg'd and bound,
 There, stript, fair *Rhet'ric* languish'd on the ground;

REMARKS.

VER. 20. *her Laureat son reclines*) With great judgment it is imagined by the Poet, that such a Colleague as Dulness had elected, should sleep on the Throne, and have very little share in the Action of the Poem. Accordingly he hath done little or nothing from the day of his anointing; having past through the second book without taking part in any thing that was transacted about him; and through the third in profound Sleep. Nor ought this, well consider'd, to seem strange in our days, when so many *King-consorts* have done the like. SCRIBL. P. W.

This verse our excellent Laureat took so to heart, that he appealed to all mankind, „if he was not as *seldom' asleep as any fool?*„ But it is hoped the Poet hath not injured him, but rather verified his Prophecy (p. 243. of his own Life, 8vo. ch. ix.) where he says „*the reader will be as much pleased to find me a Dunce in my Old Age, as he was to prove me a brisk blockhead in my Youth.*„ Whereever there was any room for Briskness, or Alacrity of any sort, *even in sitting*, he hath had it allowed; but here, where there is nothing for him to do but to take his natural rest, he must permit his Historian to be silent. It is from their *ambitions* only that Princes have their character, and Poets from their *works*: And if in *those* he be *as much a sleep as any fool*, the Poet must leave him and them to *sleep to all eternity*. BENT. P.

Ibid. *her Laureat*) „When I find my Name in the satirical „works of this Poet, I never look upon it as any malice meant „to me, but PROFIT to himself. For he considers that *my* „Face is more known than most in the nation; and therefore a „Lick at the Laureate will be a sure bait *ad captandum vulgus*, to „catch little readers.„ Life of Colley Cibber, ch. ii.

His blunted Arms by *Sophistry* are born, 25
 And shameless *Billingsgate* her Robes adorn.
Morality, by her false Guardians drawn,
Chicane in Furs, and *Casuiſtry* in Lawn,
 Gasps, as they ſtraiten at each end the cord,
 And dies, when Dulneſs gives her Page the word. 30

REMARKS.

Now if it be certain, that the works of our Poet have owed their ſucceſs to this ingenious expedient, we hence derive an unanswerable Argument, that this Fourth DUNCIAD, as well as the former three, hath had the Author's laſt hand, and was by him intended for the Preſs: Or elſe to what purpoſe hath he crown'd it, as we ſee, by this finiſhing ſtroke, the profitable *Lick at the Lawrate?* BENT. P.

VER. 21, 22. *Beneath her foot-ſtool, &c.*) We are next preſented with the pictures of thoſe whom the Goddeſs leads in Captivity. *Science* is only depreſſed and confined ſo as to be rendered uſeleſs; but *Wit* or *Genius*, as a more dangerous and active enemy, puniſhed, or driven away: *Dulneſs* being often reconciled in ſome degree with Learning, but never upon any terms with Wit. And accordingly it will be ſeen that ſhe admits ſomething like each Science, as *Casuiſtry*, *Sophiſtry*, &c. but nothing like *Wit*, *Opera* alone ſupplying its place. P. W.

VER. 27. *by her falſe Guardians drawn,*) *Morality* is the Daughter of *Aſtræa*. This alludes to the Mythology of the ancient Poets, who tell us that in the *Gold* and *Silver* ages, or in the *State of Nature*, the Gods cohabited with men here on Earth; but when by reaſon of human degeneracy men were forced to have recourſe to a *Magiſtrate*, and that the Ages of *Brass* and *Iron* came on (that is, when Laws were wrote on brazen tablets inforced by the Sword of Juſtice) the Celeſtials ſoon retired from Earth, and *Aſtræa* laſt of all; and then it was ſhe left this her Orphan Daughter in the hands of the *Guardians* aforeſaid. SCRIBL. W.

VER. 30. *gives her Page the word.*) There was a Judge of this name, always ready to hang any man that came before him, of which he was ſuffered to give a hundred miſerable examples

Mad *Máthefis* alone was unconfin'd,
 Too mad for mere material chains to bind,
 Now to pure Space lifts her extatic stare,
 Now running round the Circle, finds it square.
 But held in ten-fold bonds the *Muses* lie, 35
 Watch'd both by Envy's and by Flattery's eye:
 There to her heart sad Tragedy address
 The dagger wont to pierce the Tyrant's breast;
 But sober History restrain'd her rage,
 And promis'd Vengeance on a barb'rous age. 40

REMARKS.

during a long life, even to his dotage. — Tho' the candid *Scriblerus* imagined *Page* here to mean no more than a *Page* or *Muse*, and to allude to the custom of strangling State Criminals in *Turkey* by *Muses* or *Pages*. A practice more decent than that of our *Page*, who before he hanged any one, loaded him with reproachful language.

SCRIBL. P. W.

VER. 31. *Mad Mathesis*) Alluding to the strange Conclusions some Mathematicians have deduced from their principles, concerning the real *Quantity of Matter*, the *Reality of Space*, &c.

P. W.

VER. 33. *pure Space*) i. e. pure and separated from Matter. — *extatic Stare*, the action of men who look about with full assurance of seeing what does not exist, such as those who expect to find *space* a real being.

W.

VER. 34. *running round the Circle, finds it square*.) Regards the wild and fruitless attempts of *squaring the Circle*. P. W.

VER. 36. *Watch'd both by Envy's and by Flattery's eye*.) One of the misfortunes falling on Authors, from the *Art* for substituting *Plays* to the power of a *Licensor*, being the false representations to which they were expos'd, from such as either gratify'd their Envy to Merit, or made their Court to Greatness, by perverting general Reflections against Vice into Libels on particular Persons.

P. W.

VER. 39. *But sober History*) History attends on Tragedy, Satire on Comedy, as their substitutes in the discharge of their

There sunk Thalia, nerveless, cold, and dead,
 Had not her Sister Satire held her head:
 Nor could'tt thou, CHESTERFIELD! a tear refuse,
 Thou wept'st, and with thee wept each gentle Muse.

When lo! a Harlot form soft sliding by, 45
 With mincing step, 'small voice, and languid eye:
 Foreign her air, her robe's discordant pride
 In patch-work fluttering, and her head aside:

REMARKS.

distinct functions; the one in high life, recording the crimes and punishments of the great; the other in low, exposing the vices or follies of the common people. But it may be asked, How came *History* and *Satire* to be admitted with impunity to minister comfort to the Muses, even in the presence of the Goddess, and in the midst of all her triumphs? A question, says *Scriblerus*, which we thus resolve: *History* was brought up in her infancy by Dulness herself; but being afterwards espoused into a noble house, she forgot (as is usual) the humility of her birth, and the cares of her early friends. This occasioned a long estrangement between her and Dulness. At length, in process of time, they met together in a Monk's Cell, were reconciled, and became better friends than ever. After this they had a second quarrel, but it held not long, and are now again on reasonable terms, and so are like to continue. This accounts for the connivance shewn to *History* on this occasion. But the boldness of *SATIRE* springs from a very different cause; for the reader ought to know, that she alone of all the sisters is unconquerable, never to be silenced, when truly inspired and animated (as should seem) from above, for this very purpose, to oppose the kingdom of Dulness to her last breath. W.

VER. 43. *Nor cou'd'st thou, &c.*) This noble Person in the year 1737. when the Act aforesaid was brought into the House of Lords, opposed it in an excellent speech (says Mr. *Cibber*) "with a lively spirit, and uncommon eloquence." This speech had the honour to be answered by the said Mr. *Cibber*, with a lively spirit also, and in a manner very uncommon, in the 8th Chapter of

By singing Peers up-held on either hand,
 She tripp'd and laugh'd, too pretty much to stand; 50
 Cast on the prostrate Nine a scornful look,
 Then thus in quaint Recitativo spoke.

O *Cara! Cara!* silence all that train:
 Joy to great Chaos! let Division reign:

REMARKS.

his *Life and Manners*. And here, gentle Reader, would I gladly insert the other speech; whereby thou mightest judge between them: but I must defer it on account of some differences not yet adjusted between the noble Author and myself, concerning the *True Reading* of certain passages. BENT. P. W.

VER. 45. (*When lo! a Havot form*) The Attitude given to this Phantom represents the nature and genius of the *Italian Opera*; its affected airs, its effeminate sounds, and the practice of patching up these Operas with favourite Songs, incoherently put together. These things were supported by the subscriptions of the Nobility. This circumstance that OPERA should prepare for the opening of the grand Sessions, was prophesied of in Book iii. ver. 304.

*Already Opera prepares the way,
 The sure fore-runner of her gentle sway.* P. W.

VER. *Let Division reign:*) Alluding to the false taste of playing tricks in Music with numberless divisions, to the neglect of that harmony which conforms to the Sense, and applies to the Passions. Mr. *Hædel* had introduced a great number of Hands, and more variety of Instruments into the Orchestra, and employed even Drums and Cannon to make a fuller Chorus; which prov'd so much too manly for the fine Gentlemen of his age, that he was obliged to remove his Music into *Ireland*. After which they were reduced, for want of Composers, to practise the patch-work above-mentioned. P. W.

IMITATIONS.

VER. 54. *Joy to great Chaos!*)
Joy to great Caesar — The beginning of a famous old Song.

Chromatic tortures soon shall drive them hence, 55
 Break all their nerves, and fritter all their sense :
 One Trill shall harmonise joy, grief and rage,
 Wake the dull Church and lull the ranting Stage ;
 To the same notes thy sons shall hum, or snore,
 And all thy yawning daughters cry, *encore*. 60
 Another Phœbus, thy own Phœbus, reigns,
 Joys in my jigs, and dances in my chains.
 But soon, ah soon, Rebellion will commence,
 If Music meanly borrows aid from Sense :
 Strong in new Arms, lo! Giant HANDEL stands, 65
 Like bold Briareus, with a hundred hands ;
 To stir, to rouze, to shake the Soul he comes,
 And Jove's own Thunders follow Mars's Drums.
 Arrest him, Empress ; or you sleep no more —
 She heard, and drove him to th' Hibernian shore. 70

REMARKS.

VER. 55. *Chromatic tortures*) That species of the ancient music called the *Chromatic* was a variation and embellishment, in odd irregularities, of the *Diatonic* kind. They say it was invented about the time of *Alexander*, and that the *spartans* forbade the use of it, as languid and effeminate W.

VER. 58. *Wake the dull Church, and lull the ranting Stage ;*) i. e. Dissipate the *devotion* of the one by light and wanton airs and subdue the *Pathos* of the other; by recitative and song. W

VER. 59. *Thy own Phœbus reigns,*)

Tuus jam regnat Apollo.

Virg.

Not the ancient *Phœbus*, the God of Harmony, but a modern *Phœbus* of *French* extraction, married to the Princess *Galimathia*, one of the handmaids of Dulness, and an assistant to Opera. Of whom see *Bouhours*, and other Critics of that nation,

SCRIBL. P. W.

And now had Fame's posterior Trumpet blown,
 And all the nations summon'd to the Throne.
 The young, the old, who feel her inward sway,
 One instinct seizes, and transports away.

REMARKS.

VER. 71. *Fame's posterior Trumpet.*) Posterior, viz. her second or more certain Report; unless we imagine this word posterior to relate to the position of one of her Trumpets, according to *Hudibras*:

*She blows not both with the same Wind,
 But one before and one behind;
 And therefore modern Authors name
 One good, and t'other evil Fame.* P. W.

VER. 73. *The young, the old, who feel her inward sway &c.*) In this new world of Dulness each of these three classes hath its appointed station, as best suits its nature, and concurs to the harmony of the System. The first, drawn only by the strong and simple impulse of Attraction, are represented as falling directly down into her; as conglobed into her substance, and resting in her centre,

— all their centre found,
 Hung to the Goddess, and coher'd around.

The second, tho' within the sphere of her attraction, yet having at the same time a projectile motion, are carried, by the composition of these two, in planetary revolutions round her centre, some nearer to it, some further off:

*Who gently drawn, and struggling less and less,
 Roll in her Vortex, and her pow'r confess.*

The third are properly *eccentric*, and no constant members of her state or system: sometimes at an immense distance from her influence, and sometimes again almost on the surface of her broad effulgence. Their use in their Perihelion, or nearest approach to Dulness, is the same in the moral World, as that of *Comets* in the natural, namely to refresh and recreate the dryness and decays of the system; in the manner marked out from ver. 91 to 98.

W.

None need a guide, by sure Attraction led, 75
And strong impulsive gravity of Head:

None want a place, for all their Centre found,
Hung to the Goddess, and cobber'd around.
Not closer, orb in orb, conglob'd are seen
The buzzing Bees about their dusky Queen. 80

The gath'ring number, as it moves along,
Involves a vast involuntary throng,
Who gently drawn, and struggling less and less.
Roll in her Vortex, and her pow'r confess.
Not those alone who passive own her laws, 85
But who, weak rebels, more advance her cause.

REMARKS.

VER. 75. *None need a guide — None want a place.*) The sons of Dulness want no instructors in study, nor guides in life: They are their own masters in all Sciences, and their own Heralds and introducers into all places. P. W.

VER. 76 to 101. It ought to be observed that here are three classes in this assembly. The first of men absolutely and avowedly dull, who naturally adhere to the Goddess, and are imagined in the simile of the Bees about their Queen. The second involuntarily drawn to her, tho' not caring to own her influence, from v. 81, to 90. The third of such, as tho' not members of her state, yet advance her service by flattering Dulness, cultivating mistaken talents, patronizing vile scriblers, discouraging living merit, or setting up for wits, and Men of taste in arts they understand not; from ver. 91 to 101. P. W.

VER. 86. *weak Rebels move advance her cause*) Such as those who affect to oppose her Government, by setting up for patrons of Letters, without knowing how to judge of merit. The consequence of which is, that, as all true merit is modest and reserved; and the *false*, forward and presuming; and the Judge easily imposed upon; Fools get the rewards due to genius. For as the Poet said of one of these Patrons,

Whate'er of dunce in College or in Town
 Sneers at another, in toupee or gown ;
 Whate'er of mungril no one class admits,
 A wit with dunces, and a dunce with wits. 90

Nor absent they, no members of her state,
 Who pay her homage in her sons, the Great ;
 Who false to Phœbus, bow the knee to Baal ;
 Or impious, preach his Word without a call,
 Patrons, who sneak from living worth to dead, 95
 With-hold the pension, and set up the head ;
 Or vest dull Flatt'ry in the sacred Gown ;
 Or give from fool to fool the Laurel crown.

REMARKS.

*Dryden, alone, (what wonder?) came not nigh,
 Dryden alone escap'd this judging eye.*

And thus, as he rightly observes, these weak Rebels unwittingly advance the cause of her they would be thought most to oppose.

For while no rewards are given for the encouragement of Letters, Genius will support itself on the footing of that reputation, which men of wit will always win from the Dunces. But an undue distribution of the rewards of Learning will entirely depress or disgust all true genius; which now not only finds itself robbed of the honours it might claim from others, but defeated of that very reputation it would otherwise have won for itself. For, as the course of things is ordered, general reputation, when it comes into rivalry, is rather attendant on favour and high station, than on the simple endowments of Wit and Learning. Hence we conclude that unless the Province of encouraging Letters be wisely and faithfully administered, it were better for them that there were no encouragements at all. W.

VER. 93. *false to Phœbus*) Spoken of the ancient and true *Phœbus*; not the *French Phœbus*, who hath no chosen Priests or Poets, but equally inspires any man that pleaseth to sing or preach.

SCRIBL. P. W.

And (last and worst) with all the cant of wit,
 Without the soul, the Muse's Hypocrit, 100
 There march'd the bard and blockhead side by side,
 Who rhym'd for hire, and patroniz'd for pride.
 Narcissus, prais'd with all a Parson's pow'r,
 Look'd a white lilly funk beneath a show'r.
 There mov'd Montalto with superior air; 105
 His stretch'd-out arm display'd a Volume fair;
 Couriers and Patriots in two ranks divide,
 Thro' both he pass'd, and bow'd from side to side:
 But as in graceful act, with awful eye
 Compos'd he stood, bold Benson thrust him by: 110
 On two unequal crutches propt he came
 Milton's on this, on that one Johnston's name,

REMARKS.

VER. 99. 100.

*And (last and worst) with all the cant of wit,
 Without the soul, the Muse's Hypocrit)*

In this division are reckoned up 1. The Idolizers of Dulness in the Great — 2. Ill Judges, — 3. Ill writers, — 4. Ill Patrons. But the *last and worst*, as he justly calls him, is the *Muse's Hypocrite*, who is, as it were, the Epitome of them all. He who thinks the only end of poetry is to amuse, and the only business of the poet to be witty; and consequently who cultivates only such trifling talents in himself, and encourages only such in others

W.

VER. 108. — *bow'd from side to side:*) As, being of no one party.

W

VER. 110. *bold Benson*) This man endeavoured to raise himself to Fame by erecting monuments, striking coins, setting up heads, and procuring translations, of *Milton*; and afterwards by as great passion for *Arthur Johnston*, a Scotch physician's Version of the Psalms, of which he printed many fine Editions. See more of him, Book iii. v. 325.

P. W.

The decent Knight retir'd with sober rage,
 Withdrew his hand, and clos'd the pompous page.
 But (happy for him as the times went then) 115
 Appear'd Apollo's May'r and Aldermen.
 On whom three hundred gold-capt youths await,
 To lug the pond'rous volume off in state.

When Dulness, smiling — „ Thus revive the Wits!
 But murder first, and mince them all to bits; 120
 As erst Medea (cruel, so to save!)
 A new Edition of old Æson gave;
 Let standard-Authors, thus, like trophies born,
 Appear more glorious as more hack'd and torn.

VARIATIONS.

VER. 114.

"What! no respect, he cry'd, for SHAKESPEAR'S page?

REMARKS.

VER. 112. *The decent Knight*) An eminent person, who was about to publish a very pompous Edition of a great Author at his own expence. P. W.

VER. 115. &c. These four lines were printed in a separate leaf by Mr. Pope in the last edition, which he himself gave, of the Dunciad, with directions to the printer, to put this leaf into its place as soon as Sir T. H's Shakespear should be published. B.

VER. 119. „ *Thus revive, &c.*) The Goddess applauds the practice of tacking the obscure names of Persons not eminent in any branch of learning, to those of the most distinguished Writers; either by printing *Editions* of their works with impertinent alterations of their Text, as in the former instances; or by setting up *Monuments* disgraced with their own vile names and inscriptions, as in the latter. P. W.

VER. 122. *old Æson*) Of whom Ovid (very applicable to these restored authors)

Æson miratur,

Disimilemque animum subit —

P. W.

And you, my Critics! in the chequer'd shade, 125
Admire new light thro' holes yourselves have made.

Leave not a foot of verse, a foot of stone,
A Page, a Grave, that they can call their own;
But spread, my sons, your glory thin or thick,
On passive paper, or on solid brick. 130

So by each Bard an Alderman shall sit,
A heavy Lord shall hang at ev'ry Wit,
And while on Fame's triumphal Car they ride,
Some Slave of mine be pinion'd to their side.

Now crowds on crowds around the Goddess press,
Each eager to present the first Address. 136

REMARKS.

VER. 128. *A Page, a Grave,*) For what less than a Grave can be granted to a dead author? or what less than a Page can be allow'd a living one? P. W.

VER. 128. *A Page,*) *Pagina*, not *Pedisequens*. A Page of a Book, not a Servant, Follower, or Attendant; no Poet having had a Page since the death of Mr. Thomas Durfey.

SCRIBL. P. W.

VER. 131. *So by each Bard an Alderman, &c.*) Vide the *Tombs of the Poets*, Editio Westmonasteriensis. P. W.

Ibid. — *an Alderman shall sit,*) Alluding to the monument erected for Butler by Alderman Barber.

VER. 132. *A heavy Lord shall hang at ev'ry Wit*) How unnatural an Image! and how ill supported, saith *Aristarchus*. Had it been,

A heavy Wit shall hang at ev'ry Lord,

something might have been said, in an Age so distinguished for well-judging Patrons. For LORD, then, read LOAD; that is,

IMITATIONS.

VER. 126. *Admire new light, &c.*)

The soul's dark cottage, batter'd and decay'd,

Lets in new light, through chinks that time has made. Waller.

Dunce scorning Dunce beholds the next advance,
 But Fop shews Fop superior complaisance.
 When lo! a Spectre rose, whose index-hand
 Held forth the Virtue of the dreadful wand; 140

REMARKS.

of Debts here, and of Commentaries hereafter. To this purpose, conspicuous is the case of the poor Author of *Hudibras*, whose *body*, long since weighed down to the grave by a *load* of debts, has lately had a more unmerciful load of Commentaries laid upon his *Spirit*; wherein the Editor has achieved more than Virgil himself, when he turned Critic, could boast of, which was only, *that he had picked gold out of another man's dung*; whereas the Editor has picked it out of his own. SCRIBL.

Aristarchus thinks the common reading right: and that the author himself had been struggling; and but just shaken off his *Load* when he wrote the following Epigram.

„ My Lord complains, that Pope, stark mad with gardens,
 „ Has lopt three trees the value of three farthings:
 „ But he's my neighbour, cries the peer polite,
 „ And if he'll visit me, I'll wave my right.
 „ What? on Compulsion? and against my Will,
 „ A Lord's acquaintance? Let him file his Bill.

VER. 137, 138.

*Dunce scorning Dunce beholds the next advance,
 But Fop shews Fop superior complaisance.)*

This is not to be ascribed so much to the different manners of a Court and College, as to the different effects which a pretence to Learning, and a pretence to Wit have on Blockheads. For as Judgment consists in finding out the *differences* in things, and Wit in finding out their *likenesses*, so the Dunce is all discord and dissension, and constantly busied in *reproving, examining, confusing, &c.* while the Fop flourishes in peace, with Songs and Hymns of Praise, *Addresses, Characters, Epithalamiums, &c.* W.

VER. 140. *the dreadful wand;*) A Cane usually born by Schoolmasters, which drives the poor Souls about like the wand of Mercury. SCRIBL. P. W.

His beaver'd brow a birchen garland wears,
 Dropping with Infant's blood, and Mother's tears.
 O'er ev'ry vein a shudd'ring horror runs;
 Eton and Winton shake thro' all their Sons.
 All Flefh is humbled, Westminfter's bold race 145
 Shrink, and confess the Genius of the place:
 The pale Boy-Senator yet tingling stands,
 And holds his breeches close with both his hands.
 Then thus. Since Man from beast by Words is known,
 Words are Man's province, Words we teach alone. 150
 When Reason doubtful, like the Samian letter,
 Points him two ways, the narrower is the better.

REMARKS.

VER. 148. (*And hold his breeches*) An effect of Fear somewhat like this, is described in the sixth Æneid,

*Contremuit nemus —
 Et trepida matres pressere ad pectora matos.*

nothing being so natural in any apprehension, as to lay close hold on whatever is suppos'd to be most in danger. But let it not be imagined the author would insinuate these youthful senators (tho' so lately come from school) to be under the undue influence of any Master. SCRIBL. P. W.

VER. 151. (*Like the Samian letter,*) The letter Y, used by Pythagoras as an emblem of the different roads of Virtue and Vice.

Et sibi qua Samios diduxit litæra ramos. Persl. P. W.

IMITATIONS.

VER. 142. (*Dropping with infant's blood, &c.*)

*First Moloch, horrid King, besmear'd with blood
 Of human Sacrifice, and parents tears.* M.H.

Plac'd at the door of Learning, youth to guide,
 We never suffer it to stand too wide.
 To ask, to guess, to know, as they commence, 155
 As Fancy opens the quick springs of Sense,
 We ply the Memory, we load the brain,
 Bind rebel Wit, and double chain on chain,
 Confine the thought, to exercise the breath;
 And keep them in the pale of Words till death. 160
 Whate'er the talents, or howe'er design'd,
 We hang one jingling padlock on the mind:
 A Poet the first day, he dips his quill;
 And what the last? a very Poet still.
 Pity! the charm works only in our wall, 165
 Lost, lost too soon in yonder House or Hall.

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VER. 153. *Plac'd at the door &c.*) This circumstance of the *Genius Loci* (with that of the Index-hand before) seems to be an allusion to the *Table of Cebes*, where the Genius of human Nature points out the road to be pursued by those entering into life.

Ὁ δὲ γέρον ὁ ἄνω ἐσηκῶς, ἔχων χαρτὴν τινὰ ἐν τῇ χειρὶ, καὶ τῇ ἐτέρῃ ὡσπερ δεικνύων τι, ἔτ' Δαίμων καλεῖται, &c.

P. W.

VER. 154. — *to stand too wide*) A pleasant allusion to the description of the door of Wisdom in the *Table of Cebes*,
 Θύραν τινὰ μικρὰν.

W.

VER. 159. *to exercise the breath;*) By obliging them to get the classic poets by heart, which furnishes them with endless matter for Conversation and Verbal amusement for their whole lives.

P. W.

VER. 162. *We hang one jingling padlock &c.*) For youth being used like Pack horses and beaten under a heavy load of Words, lest they should tire, their instructors contrive to make the Words jingle in rhyme or metre.

VER. 165. *in yonder House or Hall.*) Westminster-hall and the House of Commons.

There truant WYNDHAM ev'ry Muse gave o'er,
 There TALBOT funk, and was a Wit no more!
 How sweet an Ovid, MURRAY was our boast!
 How many Martials were in PULT'NEY lost! 170
 Elle sure some Bard, to our eternal praise,
 In twice ten thousand rhyming nights and days,
 Had reach'd the Work, the All that mortal can;
 And South beheld that Master-piece of Man.

Oh (cry'd the Goddess) for some pedant Reign! 175
 Some gentle JAMES, to bless the land again;

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VER. 174. *that Master-piece of Man.*) Viz. an Epigram. The famous Dr. South declared a perfect Epigram to be as difficult a performance as an Epic Poem. And the Critics say, "an Epic Poem is the greatest work human nature is capable of." P. W.

VER. 175. *Oh (cry'd the Goddess &c.)* The matter under debate is how to confine men to Words for life. The instructors of youth shew how well they do their parts; but complain that when men come into the world they are apt to forget their Learning, and turn themselves to useful Knowledge. This was an evil that wanted to be redressed. And this the Goddess assures them will need a more extensive Tyranny than that of Grammar schools. She therefore points out to them the remedy, in her wishes for *arbitrary Power*; whose interest it being to keep men from the study of *things*, will encourage the propagation of *words* and *sounds*; and, to make all sure, she wishes for another *Pedant Monarch*. The sooner to obtain so great a blessing, she is willing even for once to violate the fundamental principle of her politics, in having her sons taught at least *one thing*; but that sufficient, the *Doctrine of Divine rights*.

Nothing can be juster than the observation here insinuated, that no branch of Learning thrives well under Arbitrary government but the *Verbal*. The reasons are evident. It is unsafe under such Governments to cultivate the study of things, espe-

To stick the Doctor's Chair into the Throne,
 Give law to Words, or war with Words alone,
 Senates and Courts with Greek and Latin rule,
 And turn the Council to a Grammar School! 180

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cially things of importance. Besides, when men have lost their public virtue, they naturally delight in trifles, if their private morals secure them from being vicious. Hence so great a Cloud of Scholiasts and Grammatians so soon overspread the Light of Greece and Rome, when once those famous Communities had lost their Liberties. Another reason is the *Encouragement* which arbitrary governments give to the study of words, in order to busy and amuse active genius's, who might otherwise prove troublesome and inquisitive. So when Cardinal Richelieu had destroyed the poor remains of his Country's liberties, and made the supreme Court of Parliament merely *ministerial*, he instituted the *French Academy*, for the perfecting their language. What was said upon that occasion, by a brave Magistrate, when the letters-patent of its erection came to be verified in the Parliament of Paris, deserves to be remembered: He told the assembly, that it put him in mind how an Emperor of Rome once treated his Senate; who when he had deprived them of the cognizance of Public matters, sent a message to them in form for their opinion about the best Sauce for a Turbot.

W.

VER. 176. *Some gentle* JAMES, &c.) Wilson tells us that this King, James the first, took upon himself to teach the Latin tongue to Car, Earl of Somerset; and that Gondomar the Spanish Ambassador wou'd speak false Latin to him, on purpose to give him the pleasure of correcting it, whereby he wrought himself into his good graces.

This great prince was the first who assumed the title of *Sacred Majesty*, which his loyal Clergy transfer'd from God to Him.
 „ The principles of Passive Obedience and Non-resistance (says
 „ the Author of the Dissertation on Parties, Letter 8.) which
 „ before his time had skulk'd perhaps in some old Homily, were
 „ talk'd, written, and preach'd into vogue in that inglorious
 „ reign. „

P. W.

For sure, if Dulness sees a grateful Day,
 'Tis in the shade of Arbitrary Sway.
 O! if my sons may learn one earthly thing,
 Teach but that one, sufficient for a King;

REMARKS.

VER. 181, 182. *if Dulness sees a grateful Day, 'Tis in the shade of Arbitrary Sway.*) And grateful it is in Dulness to make this confession. I will not say she alludes to that celebrated verse of Claudian.

nunquam Libertas gratior existat

Quam sub Rege pio

But this I will say, that the words *Liberty* and *Monarchy* have been frequently confounded and mistaken one for the other by the gravest authors. I should therefore conjecture, that the genuine reading of the forecited verse was thus,

nunquam Libertas gratior existat

Quam sub Lege pia

and that *Rege* was the reading only of Dulness herself: And therefore she might allude to it.

SCRIBL.

I judge quite otherwise of this passage: The genuine reading is *Libertas*, and *Rege*: So Claudian gave it. But the error lies in the first verse: It should be *exit*, not *existat*, and then the meaning will be, that Liberty, was never lost, or went away with so good a grace, as under a good King: it being without doubt a tenfold shame to lose it under a bad one.

This farther leads me to animadvert upon a most grievous piece of nonsense to be found in all the Editions of the Author of the Dunciad himself. A most capital one it is, and owing to the confusion above-mentioned by Scriblerus, of the two words *Liberty* and *Monarchy*. Essay on Crit.

Nature like Monarchy, is but restrain'd

By the same Laws herself at first ordain'd.

Who sees not, it should be, *Nature, like Liberty?* Correct it therefore *repugnantibus omnibus* (even tho' the Author himself should oppugn) in all the impressions which have been, or shall be, made of his works.

BENTL. P. W.

That which my Priests, and mine alone, maintain, 185
Which as it dies, or lives, we fall, or reign :
May you, may Cam, and Isis preach it long !

“The RIGHT DIVINE of Kings to govern wrong.”

Prompt at the call, around the Goddess roll
Broad hats, and hoods, and caps, a fable shoal: 190
Thick and more thick the black blockade extends,
A hundred head of Aristotle's friends.

REMARKS.

VER. 189. *Prompt at the call, — Aristotle's Friends*) The Author, with great propriety, hath made these, who were so *prompt*, at the call of Dulness, to become preachers of the divine Right of Kings, to be the *friends* of Aristotle; for this philosopher, in his *politics*, hath laid it down as a principle, that some men were, by nature, made to serve, and others to command. W.

VER. 192. *Aristotle's friends*.) A Satire on SCHOOL PHILOSOPHY, which was founded in a corrupt Peripateticism, and is the Art of making a great deal from nothing, in Theology; and nothing from a great deal in Physics. W.

Ibid. *A hundred head of Aristotle's friends*.) The Philosophy of Aristotle had suffered a long disgrace in this learned University: being first expelled by the *Cartesian*, which, in its turn, gave place to the *Newtonian*. But it had all this while some faithful followers in secret, who never bowed the knee to *Baal*, nor acknowledged any strange God in Philosophy. These, on this new appearance of the Goddess, come out like Confessors, and make an open profession of the ancient faith, in the *ipse dixit* of their Master. Thus far SCRIBLERUS.

But the learned Mr. Colley Cibber takes the matter quite otherwise; and that this *various fortune* of Aristotle relates not to his *natural*, but his *moral* Philosophy. For speaking of that University in his time, he says, *they seemed to have as implicit a Reverence for Shakespear and Johnson, as formerly for the ETHICS of Aristotle*. See his Life, p. 385. One would think this learned professor had mistaken *Ethics* for *Physics*; unless he might imagine the *Morals* too were grown into disuse, from the relaxation they

Nor wert thou, Isis! wanting to the day,
 (Tho' Christ-church long kept prudishly away.)
 Each staunch Polemic, stubborn as a rock, 195
 Each fierce Logician, still expelling Locke,
 Came whip and spur, and dash'd thro' thin and thick
 On German Crouzaz, and Dutch Burgersdyck.

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admitted of during the time he mentions, viz. while He and the
 Players were at Oxford. W.

Ibid. *A hundred head, &c.*) It appears by this the Goddess
 had been careful of keeping up a Succession, according to the
 rule,

*Semper enim vesce: ac, ne post amissa requivas,
 Anteveni; & sobolem armento sortire quotannis.*

It is remarkable with what dignity the Poet here describes the
 friends of this ancient Philosopher. Horace does not observe the
 same decorum with regard to those of another sect, when he says,
Cum videre voles Epicuri de grege Porcum: But the word *Drove*,
Armentum, here understood, is a word of honour, as the most
 noble *Festus* the Grammarian assures us, *Armentum id genus pecoris
 appellatur, quod est idoneum opus armorum.* And alluding to the
 temper of this *waylike* breed, our poet very appositely calls them
 a hundred head.

SCRIBL. W.

VER. 194. (*Tho' Christ-church*) This line is doubtless spurious,
 and foisted in by the impertinence of the Editor; and accordingly
 we have put it between Hooks. For I affirm this College came
 as early as any other, by its *proper Deputies*; nor did any College
 pay homage to Dulness in its *whole body*. BENTL. P. W.

VER. 194, (*still expelling Locke*) In the year 1703 there was
 a meeting of the heads of the University of Oxford to censure
 Mr. Loke's Essay on Human Understanding, and to forbid the
 reading it. See his Letters in the last Edit. P. W.

VER. 198. (*On German Crouzaz and Dutch Burgersdyck.*)
 There seems to be an improbability that the Doctors and Heads
 of Houses should ride on Horseback, who of late days, being
 goury or unweildy, have kept their coaches. But these are horses
 of great strength, and fit to carry any weight, as their German

As many quit the streams that murm'ring fall
 To lull the sons of Marg'ret and Clare-hall, 200
 Where Bentley late tempestuous wont to sport
 In troubled waters, but now sleeps in Port.
 Before them march'd that awful Aristarch;
 Plow'd was his front with many a deep Remark :

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and Dutch extraction may manifest; and very famous we may conclude, being honour'd with *Names*, as were the horses Pegasus and Bucephalus.

SCRIBL. P. W.

Tho' I have the greatest deference to the penetration of this eminent scholiast, and must own that nothing can be more natural than his interpretation, or juster than that rule of criticism, which directs us to keep to the *literal* sense, when no apparent absurdity accompanies it (and sure there is no absurdity in supposing a Logician on horseback) yet still I must needs think the Hackneys here celebrated were not real Horses, nor even Centaurs, which, for the sake of the learned *Chiron*, I should rather be inclined to think, if I were forced to find them four legs, but downright plain men, tho' Logicians: and only thus metamorphosed by a rule of rhetoric, of which Cardinal Perron gives us an example, where he calls Clavius, "Un Esprit pesant, lourd, sans subtilité, ni gentillesse" *un gros Cheval d'Allemagne.*" ARIST.

Here I profess to go opposite to the whole stream of commentators. I think the poet only aimed, tho' awkwardly, at an elegant Grecism in this representation; for in that language the word ἵππος (Horse) was often prefixed to others, to denote greatness or strength; as ἵππολαπιδον, ἵππολόλασσον, ἵππομάραθρον, and particularly ἵππογνώμων, a great connoisseur, which comes nearest to the case in hand.

SCIP. MAFF. W.

VER. 199. *the streams*) The River Cam, running by the walls of these Colleges, which are particularly famous for their skill in Disputation.

P. W.

VER. 202. *sleeps in Port.*) viz. "Now retired into harbour, after the tempests that had long agitated his society." So Scrib-

His Hat, which never vail'd to human pride, 205
Walker with rev'rence took, and lay'd aside.
Low bow'd the rest: He, kingly, did but nod;
So upright Quakers please both Man and God.
Mistress! dismiss that rabble from your throne:
Avaunt — is Aristarchus yet unknown? 210
Thy mighty Scholiast, whose unweary'd pains
Made Horace dull, and humbled Milton's strains.

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But the learned *Scipio Maffei* understands it of a certain Wine called *Port*, from *Oporto* a city of Portugal, of which this Professor invited him to drink abundantly. *SCIP. MAFF. De Compositionibus Academicis.* P. W.

VER. 205. *His Hat &c.* — So upright Quakers please both Man and God) The Hat-Worship, as the Quakers call it, is an abomination to that sect: yet, where it is necessary to pay that respect to men (as in the Courts of Justice and Houses of Parliament) they have, to avoid offence, and yet not violate their conscience, permitted other people to uncover them. P. W.

VER. 210. *Aristarchus*) A famous Commentator, and Corrector of Homer, whose name has been frequently used to signify a complete Critic. The Compliment paid by our author to this eminent Professor, in applying to him so great a Name, was the reason that he hath omitted to comment on this part which contains his own praises. We shall therefore supply that loss to our best ability. SCRIBL. P. W.

IMITATIONS.

VER. 207. — He, kingly, did but nod;) Milton,

— He, kingly, from his State

Declin'd not —

VER. 210. — is Aristarchus yet unknown?

— Sic notus Ulysses?

Virg.

Do'st thou not feel me, Rome?

Ben. Johnson.

Turn what they will to Verse, their toil is vain,
 Critics like me shall make it Prose again.
 Roman and Greek Grammarians! know your Better: 215
 Author or something yet more great than Letter;
 While tow'ring o'er your Alphabet, like Saul,
 Stands our Digamma, and o'er-tops them all.

REMARKS.

VER. 214. *Critics like me* —) Alluding to two famous Editions of Horace and Milton; whose richest veins of Poetry he had prodigally reduced to the poorest and most beggarly, prose.— Verily the learned scholiast is grievously mistaken. Aristarchus, in not boasting here of the *wonders* of his art in annihilating the sublime; but of the *usefulness* of it, in reducing the turgid to its proper class; the words *make it prose again*, plainly shewing that prose it was; tho' ashamed of its original, and therefore to prose it should return. Indeed, much is it to be lamented that Dulness doth not confine her critics to this useful task; and commission them to dismount what *Aristophanes* calls *Ῥημαθ' ἰπποβαρμονα*, all *prose on horse-back*. SCRIBL. W.

VER. 216. *Author of something yet more great than Letter*;) Alluding to those Grammarians, such as Palamedes and Simonides, who invented *single letters*. But Aristarchus, who had found out a *double one*, was therefore worthy of double honour.

SCRIBL. W.

VER. 217. 218. *While tow'ring o'er your Alphabet, like Saul, — Stands our Digamma*,) Alludes to the boasted restoration of the *Æolic Digamma*, in his long projected Edition of Homer. He calls it *something more than Letter*, from the enormous figure it would make among the other letters, being one Gamma set upon the shoulders of another.

P. W.

IMITATIONS.

VER. 215. *Roman and Greek Grammarians, &c.*) Imitated from Propertius speaking of the *Æneid*.

Cedite, Romani scriptores, cedite Graii!

Nescio quid majus nascitur Iliade.

'Tis true, on Words is still our whole debate,
 Disputes of *Me* or *Te*, of *aut* or *at*, 220
 To found or sink in *cano*, *O* or *A*,
 Or give up Cicero to *C* or *K*.
 Let Freind affect to speak as Terence spoke,
 And *Alfop* never but like Horace joke:
 For me, what Virgil, Pliny may deny, 225
 Manilius or Solinus shall supply:

REMARKS.

VER. 220. of *Me*. or *Te*.) It was a serious dispute, about which the learned were much divided, and some treatises written: Had it been about *Meum* and *Tuum* it could not be more contested, than whether at the end of the first Ode of Horace, to read, *Me doctarum hedere premia frontium*, or, *Te doctarum hedere* — By this the learned scholiast would seem to insinuate that the dispute was not about *Meum* and *Tuum*, which is a Mistake: For, as a venerable sage observeth, *Words are the counters of Wise-men, but the money of fools*; so that we see their property was indeed concerned.

SGRIBL. W.

VER. 222. Or give up Cicero to *C*. or *K*.) Grammatical disputes about the manner of pronouncing Cicero's name in Greek. It is a dispute whether in Latin the name of Hermagoras should end in *as* or *a*. Quintilian quotes Cicero as writing it *Hermagora*, which Bentley rejects, and says Quintilian must be mistaken, Cicero could not write it so, and that in this case he would not believe Cicero himself. These are his very words: *Ego vero Ciceronem ita scripsisse ne Ciceroni quidem afficiam: crediderim.* — *Epist. ad Mill. in fin. Frag. Menand. & Phil.* W.

VER. 223. 224. *Friend—Alfop*) Dr. Robert Freind, master of Westminster-school, and canon of Christ-church — Dr. Anthony Alfop, a happy imitator of the Horatian style. P. W.

VER. 226. *Manilius or Solinus*) Some Critics having had it in their choice to comment either on Virgil or Manilius, Pliny or Solinus, have chosen the worse author, the more freely to display their critical capacity. P. W.

For Attic Phrase in Plato let them seek,
 I poach in Suidas for unlicens'd Greek.
 In ancient Sense if any needs will deal,
 Be sure I give them Fragments, not a Meal; 235
 What Gellius or Stobæus haf'h'd before,
 Or chew'd by blind old Scholiasts o'er and o'er.
 The critic Eye, that microscope of Wit,
 Sees hairs and pores, examines bit by bit:
 How parts relate to parts, or they to whole, 235
 The body's harmony, the beaming soul,
 Are things which Kuffer, Burman, Wasse shall see,
 When Man's whole frame is obvious to a Flea.
 Ah, think not, Mistress more true Dulness lies
 In Folly's Cap, than Wisdom's grave disguise. 240
 Like buoys, that never sink into the flood,
 On learning's surface we but lie and nod.

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VER. 228. *Æc. Suidas, Gellius, Stobæus*) The first a Dictionary-writer, a collector of impertinent facts and barbarous words; the second a minute Critic; the third an author, who gave his Common-place book to the public, where we happen to find much Mince-meat of old books. P. W.

VER. 232. *Or chew'd by blind old Scholiasts o'er and o'er.*) These taking the same things eternally from the mouth of one another. P. W.

VER. 239. 240. *Ah, think not, Mistress, &c. — In Folly's Cap &c.*) By this it appears the Dunces and Fops, mentioned ver. 139. 140. had a contention of rivalry for the Goddess's favour on this great day. Those got the start, but these make it up by their Spokesman in the next speech. It seems as if Aristarchus here first saw him advancing with his fair Pupil, SCRIBL. W.

VER. 241. 242. *Like buoys &c. — On Learning's surface &c.* So that the station of a Professor is only a kind of legal Noticer to inform us where the *shatter'd bulk* of Learning lies sunk;

Thine is the genuine head of many a house,
 And much Divinity without a Nêç,
 Nor could a BARROW work on ev'ry block, 245
 Nor has one ATTERBURY spoil'd the flock,
 See ! still thy own, the heavy Canon roll,
 And Metaphysic smokes involve the Pole.

REMARKS.

which after so long unhappy navigation, and now without either Master or Patron, we may wish, with Horace, may lie there still.

— Nonne videt, ut

Nudum remigio lacus?

— non tibi sunt integra lineæ;

Non Di, quos iterum pressa voces mala.

Quamvis pontica pinus,

Sylvæ filia nobilis,

Jacturæ & genus, & nomen inutile. Hor. W.

VER. 244. *And much Divinity without a Nêç.* A word much affected by the learned Aristarchus in common conversation to signify *Genius* or natural *acumen*. But this passage has a farther view: Nêç was the Platonic term for *Mind*, or the *first cause*, and that system of Divinity is here hinted at which terminates in blind nature without a Nêç: such as the Poet afterwards describes (speaking of the dreams of one of these later Platonists)

Or that bright Image to our Fancy draw,

Which Theocles in raptur'd Vision saw,

That Nature — &c.

P. W.

VER. 245. 246. *Barrow, Atterbury.* Isaac Barrow, Master of Trinity, Frances Atterbury Dean of Christ-church, both great Genius's and eloquent Preachers; one more conversant in the sublime Geometry; the other in classical Learning; but who equally made it their care to advance the polite Arts in their several Societies.

P. W.

VER. 247. *the heavy Canon* Canon here, if spoken of *Artillery*, is in the plural number; if of the *Canons of the House*, in the singular, and meant only of one; in which case I suspect the *Pole* to be a false reading, and that it should be the *Poll*, or

For thee we dim the eyes and stuff the head
 With all such reading as was never read: 250

For thee explain a thing till all men doubt it,
 And write about it, Goddes, and about it:
 So spins the silk-worm small its slender store,
 And labours till it clouds itself all o'er.

What tho' we let some better sort of fool 255
 Thrid ev'ry science, run thro' ev'ry school?

REMARKS.

Head of that Canon. It may be objected, that this is a mere *Panemafia* or *Pun*. But what of that? Is any figure of Speech more apposite to our gentle Goddess, or more frequently used by her Children, especially of the University? Doubtless it better suits the Character of Dulness, yea of a Doctor, than that of an Angel; yet *Milton* fear'd not to put a considerable quantity into the mouths of his. It hath indeed been observed, that they were the Devil's Angels, as if he did it to suggest the Devil was the Author as well of false Wit, as of false Religion, and that the Father of Lies was also the Father of Puns. But this is idle: It must be owned a Christian practice, used in the primitive times by some of the Fathers, and in latter by most of the Sons of the Church; till the debauch'd reign of Charles the second, when the shameful Passion for *Wit* overthrew every thing; and even then the best Writers admitted it, provided it was obscene, under the name of the *Double entendre*.

SCRIBL. P. W.

VER. 248. *And Metaphysic smokes &c.*) Here the learned Aristarchus ending the first member of his harangue in behalf of *Words*; and entering on the other half, which regards the teaching of *Things*; very artfully connects the two parts in an encomium on METAPHYSICS, a kind of *Middle nature* between words and things: communicating, in its obscurity, with *Substance*, and, in its emptiness, with *Names*.

SCRIBL. W.

VER. 255, to 271. *What tho' we let some better sort of fool, &c.*) Hitherto Aristarchus hath displayed the art of teaching his Pupils words, without things. He shews greater skill in what

Never by tumbler thro' the hoops was shown
 Such skill in passing all, and touching none.
 He may indeed (if sober all this time)
 Plague with Dispute, or persecute with Rhyme. 260
 We only furnish what he cannot use,
 Or wed to what he must divorce, a Muse:
 Full in the midst of Euclid dip at once,

REMARKS.

follows, which is to teach things, without profit. For with the *better sort of fool* the first expedient is, ver. 254, to 258, to run him so swiftly through the circle of the Sciences that he shall stick at nothing, nor nothing stick with him; and though some little, both of words and things, should by chance be gathered up in his passage, yet he shews, ver. 259 to 261, that it is never more of the one than just to enable him to *persecute with Rhyme*, or of the other than to *plague with Dispute*. But, if after all, the Pupil will needs *learn* a Science, it is then provided by his careful directors, ver. 261. 262. that it shall either be such as he can never enjoy when he comes out into life, or such as he will be obliged to *divorce*. And to make all sure, ver. 263 to 267. the useless or pernicious Sciences, thus taught, are still applied perversely; the man of Wit *perjured* in Euclid, or *trammelled* in Metaphysics; and the man of Judgment *married*, without his parents consent, to a Muse. Thus far the particular arts of modern Education, used partially, and diversified according to the Subject and the Occasion: But there is one general Method, with the encomium of which the great Aristarchus ends his speech, ver. 267 to 270, and that is AUTHORITY, the universal CEMENT, which fills all the cracks and chasms of *lifeless matter*, shuts up all the pores of *living substance*, and brings all human minds to *one dead level*. For if Nature should chance to struggle through all the entanglements of the foregoing ingenious expedients to *bind rebel wit*, this claps upon her one sure and entire cover. So that well may Aristarchus defy all human power to *get the Man out* again from under so impenetrable a crust. The Poet alludes to this Masterpiece of the Schools in ver. 301. where he speaks of *Vassals to a name*. W.

And petrify a Genius to a Dunce :
 Or set on Metaphysic ground to prance, 265
 Show all his paces, not a step advance.
 With the same CEMENT, ever sure to bind,
 We bring to one dead level ev'ry mind.
 Then take him to devellop, if you can,
 And hew the Block off, and get out the Man. 270
 But wherefore wASTE I words? I see advance
 Whore, Pupil, and lac'd Governor from France.
 Walker! our hat — nor more he deign'd to say,
 But, stern as Ajax' spectre, strode away.

REMARKS.

VER. 264. *petrify a Genius*) Those who have no Genius, employ'd in works of imagination; those who have, in abstract sciences. P. W.

VER. 270. *And hew the Block off*) A notion of Aristotle, that there was originally in every block of marble, a Statue, which would appear on the removal of the superfluous parts. P. W.

VER. 272. *lac'd Governor*) Why *lac'd*? Because Gold and Silver are necessary trimmings to denote the dress of a person of rank, and the Governor must be supposed so in foreign countries, to be admitted into courts and other places of fair reception. But how comes Aristarchus to know at sight that this Governor came from France? Know, Why, by the laced coat. SCRIBL. P. W.

Ibid. Whore, Pupil, and lac'd Governor) Some Critics have objected to the order here, being of opinion that the Governor should have the precedence before the Whore, if not before the Pupil. But were he so placed, it might be thought to insinuate that the Governor led the Pupil to the Whore: and were the Pupil placed first, he might be supposed to lead the Governor to her. But our impartial Poet, as he is drawing their picture, represents them in the order in which they are generally seen; namely, the Pupil between the Whore and the Governor; but placeth the Whore first, as she usually governs both the other. P. W.

VER. 274. *stern as Ajax' spectre, strode away*) See Homer

In flow'd at once a gay embroider'd race, 275
 And titr'ring push'd the Pedants off the place:
 Some would have spoken, but the voice was drown'd
 By the French horn, or by the op'ning hound.
 The first came forwards, with as easy mien,
 As if he saw St. James's and the Queen. 280
 When thus th'attendant Orator begun,
 Receive, great Empress! thy accomplish'd Son:
 Thine from the birth, and sacred from the rod,
 A dauntless infant! never scar'd with God.

REMARKS.

Odyss. xi. where the Ghost of Ajax turns sullenly from Ulysses the Traveller, who had succeeded against him in the dispute for the arms of Achilles. There had been the same contention between the Travelling and the University tutor, for the spoils of our young heroes, and fashion adjudged it to the former; so that this might well occasion the sullen dignity in departure, which Longinus so much admired. SCRIBL. W.

VER. 276. *And titr'ring push'd, &c.*) Hor.

Rideat & pulset lasciva decentius atar. P. W.

VER. 280. *As if he saw St. James's*) Reflecting on the disrespectful and indecent Behaviour of several forward young persons in the presence, so offensive to all serious men, and to none more than the good Scriblerus. P. W.

VER. 281. *th' attendant Orator*) The Governor abovesaid. The Poet gives him no particular name; being unwilling, I presume, to offend or do injustice to any, by celebrating one only with whom this character agrees, in preference to so many who equally deserve it. SCRIBL. P. W.

VER. 284. *A dauntless infant! never scar'd with God*) i. e.

IMITATIONS.

VER. 284. *A dauntless infant never scar'd with God.*)

— *sive Dis animosus Infans.* Hor.

The Sire saw, one by one, his Virtues wake : 285
 The Mother begg'd the blessing of a Rake.
 Thou gav'st that Ripeness, which so soon began,
 And ceas'd so soon, he ne'er was Boy, nor Man,

REMARKS.

Brought up in the enlarged principles of modern Education; whose great point is to keep the infant mind free from the prejudices of opinion, and the growing spirit unbroken by terrifying Names. Amongst the happy consequences of this reformed discipline, it is not the least, that we have never afterwards any occasion for the Priest, whose trade, as a modern wit informs us, is only to finish what the Nurse began.

SCRIBL. W.

VER. 286. — *the blessing of a Rake*) Scriblerus is here much at a loss to find out what this blessing should be. He is sometimes tempted to imagine it might be the marrying a great fortune: but this, again, for the vulgarity of it, he rejects, as something uncommon seemed to be prayed for. And after many strange conceits, not at all to the honour of the fair sex, he at length rests in this, that it was, that her son might pass for a wit; in which opinion he fortifies himself by ver. 316. where the Orator, speaking of his pupil, says, that he

Intigu'd with glory, and with spirit whor'd,

which seems to insinuate that her prayer was heard. — Here the good scholiast, as, indeed, every where else, lays open the very soul of modern criticism, while he makes his own ignorance of a poetical expression hold open the door to much erudition and learned conjecture: the *blessing of a rake* signifying no more than that he might be a Rake; the effects of a thing for the thing itself, a common figure. The careful mother only wished her son might be a Rake, as well knowing that its attendant Blessings would follow of course.

W.

VER. 288. *he ne'er was Boy, nor Man.*) Nature hath bestowed on the human species two states or conditions, *Infancy* and *Manhood*. Wit sometimes makes the first disappear, and Folly the latter; but true Dulness annihilates both. For, want of apprehension in Boys, not suffering that conscious ignorance and inexperience which produce the awkward bashfulness of youth, makes them assured; and want of imagination makes them grave. But

Thro' School and College, thy kind cloud o'er cast,
 Safe and unseen the young Æneas past: 290
 Thence burbling glorious, all at once let down,
 Stunn'd with his giddy Larum half the town.
 Intrepid then, o'er seas and lands he flew:
 Europe he saw, and Europe saw him too.
 There all thy gifts and graces we display, 295
 Thou, only thou, directing all our way!
 To where the Seine, obsequious as she runs,
 Pours at great Bourbon's feet her silken sons;
 Or Tyber, now no longer Roman, rolls,
 Vain of Italian Arts, Italian Souls: 300
 To happy Convents, bosom'd deep in vines,
 Where slumber Abbots, purple as their wines:
 To Isles of fragrance, lilly-silver'd vales,
 Diffusing languor in the panting gales:
 To lands of singing, or of dancing slaves, 305

REMARKS.

this *gravity* and *assurance*, which is beyond *boyhood*, being neither wisdom nor knowledge, do never reach to *manhood*.

SCRIBL. W.

VER. 290. *unseen the young Æneas past: Thence burbling glorious,*) See Virg. Æn. i.

*At Venus obscuro gradientes aëre sepsit,
 Et multo nebula circum Dea fudit amictu,
 Cernere ne quis eos; — 1. Ne quis contingere possit;
 2. Moliwè moram; — aut 3. veniendi poscere causas.*

Where he enumerates the causes why his mother took this care of him: to wit, 1. that no-body might touch or correct him: 2. might stop or detain him: 3. examine him about the progress he had made, or so much as guess why he came there. P. w.

VER. 303. *lilly-silver'd vales,*) Tuberoses.

Love-whisp'ring woods, and lute-refounding waves.
 But chief her shrine where naked Venus keeps,
 And Cupids ride the Lion of the Deeps;
 Where, eas'd of Fleets, the Adriatic main
 Wafts the smooth Eunuch and enamour'd swain. 310
 Led by my hand, he saunter'd Europe round,
 And gather'd ev'ry Vice on Christian ground;
 Saw ev'ry Court, heard ev'ry King declare
 His royal Sense, of Op'ra's or the Fair;
 The Stews and Palace equally explor'd, 315
 Intrigu'd with glory, and with spirit whor'd;
 Try'd all *hors — d'œuvres*, all *liqueurs* defin'd,
 Judicious drank, and greatly-daring din'd;
 Dropt the dull lumber of the Latin store,
 Spoil'd his own language, and acquir'd no more; 320
 All Classic learning lost on Classic ground;
 And last turn'd *Air*, the Echo of a Sound!

REMARKS.

VER. 307. *But chief, &c.*) These two lines, in their force of imag'ry and colouring, emulate and equal the pencil of Rubens.

VER. 308. *And Cupids ride the Lion of the Deeps;*) The winged Lion, the Arms of Venice. This Republic heretofore the most considerable in Europe, for her Naval Force and the extent of her Commerce; now illustrious for her *Carnivals*. P. W.

VER. 318. *greatly — daving din'd;*) It being indeed no small risque to eat thro' those extraordinary compositions, whose disguis'd ingredients are generally unknown to the guests, and highly inflammatory and unwholesome. P. W.

VER. 322. *And last turn'd Air, the Echo of a Sound!*) Yet less a Body than Echo itself; for Echo reflects *Sense* or *Words* at least, this Gentleman only *Airs* and *Tunes*:

— *Sonus est, qui vivit in illo.*

Ovid. Met.

So that this was not a Metamorphosis either in one or the other, but only a Resolution of the Soul into its true Principles; its real

See now, half-cur'd, and perfectly well-bred,
 With nothing but a Solo in his head ;
 As much Estare, and Principle, and Wit, 335
 As Jansen, Fleetwood, Cibber shall think fit ;
 Stol'n from a Duel, follow'd by a Nun,
 And, if a Borough chuse him, not undone !
 See, to my country happy I restore
 This glorious Youth, and add one Venus more. 336
 Her too receive (for her my soul adores)
 So may the sons of sons of sons of whores,
 Prop thine, O Empress ! like each neighbour Throne,
 And make a long Posterity thy own.

REMARKS.

Essence being Harmony, according to the Doctrine of Orpheus, the Inventor of Opera, who first perform'd to a select assembly of Beasts.

SCRIBL. W.

VER. 324. *With nothing but a Solo in his head ;*) With nothing but a Solo? Why, if it be a Solo, how should there be any thing else? Palpable Tautology! Read boldly an Opera, which is enough of conscience for such a head as had lost all its Latin.

BENTL. W. P.

VER. 326. *Jansen, Fleetwood, Cibber,*) Three very eminent persons, all Managers of Plays; who, tho' not Governors by profession, had, each in his way, concern'd themselves in the Education of Youth: and regulated their Wits, their Morals, or their Finances, at that period of their age which is the most important, their entrance into the polite world. Of the last of these, and his Talents for this end, see Book i. ver. 199. &c. P. W.

VER. 331. *Her too receive &c.*) This confirms what the learned Scriblerus advanced in his Note on ver. 272. that the Go-

IMITATIONS.

VER. 332. *So may the sons of sons &c.*)

Et nati natorum, & qui nascuntur ab illis.

Virg.

Pleas'd, she accepts the Hero, and the Dame, 335
Wraps in her Veil, and frees from sense of Shame.

Then look'd, and saw a lazy, lolling sort,
Unseen at Church, at Senate, or at Court,
Of ever-littlefs Loit'ers, that attend
No Cause, no Trust, no Duty, and no Friend. 340
Thee too, my Paridel! she mark'd thee there,
Stretch'd on the rack of a too easy chair.
And heard thy everlasting yawn confess
The Pains and Penalties of Idleness.

REMARKS.

vernor, as well as the Pupil, had a particular interest in this lady. P. W.

Ibid. *sons of whores.*) For such have been always esteemed the ablest supports of the Throne of Dulness; even by the confession of those her most *legitimate* Sons; who have unfortunately wanted that advantage. The illustrious *Vazini* in his divine encomium on our Goddess, intitled *De Admirandis Natura Regina Deaque mortalium Arcanis*, laments that he was not born a Bastard: *O usinam extra legitimum ac connubialem thorum essem procreatus! &c.* He expatiates on the prerogatives of a free birth, and on what he would have done for the Great Mother with those advantages; and then sorrowfully concludes, *At quia Conjugatorum sum soboles, his orbatus sum bonis.* W.

VER. 341. *Thee too, my Paridel!*) The Poet seems to speak of this young gentleman with great affection. The name is taken from Spenser, who gives it to a *wandering Courtly Squire*, that travell'd about for the same reason, for which many young Squires are now fond of travelling, and especially to *Paris*. P. W.

IMITATIONS.

VER. 342. *Stretch'd on the rack —*
And heard &c.)

sedet, æternumque sedebit,

Infelix Theſeus, Phlegyasque miserimus omnes

Admonet ———

Virg.

She pity'd ! but her Pity only shed 345
Benigner influence on thy nodding head.

But Annius, crafty Seer, with ebon wand,
And well-dissembled em'rald on his hand,
Falso as his Gems, and canker'd as his Coins,
Came, cramm'd with capon, from where Pollio dines.
Soft, as the wily Fox is seen to creep, 351
Where bask on sunny banks the simple sheep,
Walk round and round, now prying here, now there,
So he ; but pious, whisper'd first his pray'r.

REMARKS.

VER. 347. *Annius.*) The name taken from Annius the Monk of Viterbo, famous for many Impositions and Forgeries of ancient manuscripts and inscriptions, which he was prompted to by mere Vanity, but our Annius had a more substantial motive.

P. W.

VER. 348. *well-dissembled em'rald on his hand.*) The Poet seems here, as Wits are ever licentious, to upbraid this useful Member of Society for his *well dissembled em'rald*; whereas in truth it was by that circumstance he should have been commended. This worthy person was, I suppose, a Factor between the poor and rich, to supply these with their imaginary wants, and to relieve those from their real ones. Now I ask how can this Factorage be carried on without well dissembling. The rich Man wants an Em'rald; his want is allowed on all hands to be imaginary. And what fitter for an imaginary want than an imaginary em'rald? For Philosophers agree, that *imagination*s are not to be cured by their contrary *realities*, but to be removed, if troublesome, by other imaginations; and these again in their turn, by other. Consider it in another light. An Em'rald, we agree, is an imaginary want; but an Em'rald of Golconda is much more so. Now if, in a *true Em'rald of France*, the colour, the lustre, and the bulk, be all improved, what is wanting in it, that may be thought to concur to that solid happiness, which we find an Em'rald is capable of giving to enlarged, and truly improved Minds? Certainly, nothing but but that Golcondical substantial

Grant, gracious Goddess! grant me still to cheat,
 O may thy cloud still cover the deceit! 356
 Thy choicer mitts on this assembly shed,
 But pour them thickest on the noble head.
 So shall each youth, assisted by our eyes,
 See other Cæsars, other Homers rise; 360
 Thro' twilight ages hunt th' Athenian fowl,
 Which Chalcis Gods, and mortals call an Owl,
 Now see an Attys, now a Cecrops clear,
 Nay, Mahomet! the Pigeon at thine ear;

REMARKS.

form, which is neither seen, felt, nor understood; a certain essentiuncula, or as we may say, *espris solet*, with which substances had been for many ages possessed, but is lately sneaked out of matter, is no longer in nature, nor (what is more to the purpose) no longer in fashion. SCRIBL. W.

VER. 355. *still to cheat*.) Some read *skill*, but that is frivolous, for Annius hath that skill already, or if he had not, *skill* were not wanting to cheat such persons. BENT. P. W.

VER. 361. *hunt th' Athenian fowl*.) The Owl stamp'd on the reverse on the ancient money of Athens.

which Chalcis Gods, and Mortals call an Owl
 is these by which Hobbes renders that of Homer,

Καλκίδα κικλήσκασι Θεοί, ἄνδρες δὲ Κύμινδι.
 P. W.

VER. 363. *Attys and Cecrops*.) The first King of Athens, of whom it is hard to suppose any Coins are extant; but not so improbable as what follows, that there should be any of Maho-

IMITATIONS.

VER. 355. — *grant me still to cheat!*

O may thy cloud still cover the deceit?

— Da, pulchra Luverna,

Da' mihi fallere — —

Noſtem peccatis & fraudibus objice nubem.

Hor.

Be rich in ancient brafs, tho' not in gold, 365
 And keep his Lares, tho' his houfe be fold;
 To headlefs Phœbe his fair bride poſtpone,
 Honour a Syrian Prince above his own;
 Lord of an Otho, if I vouch it true;
 Bleſt in one Niger, till he knows of two. 370

Mummius o'erheard him; Mummius, Fool-renown'd,
 Who like his Cheops ſtinks above the ground,
 Fierce as a ſtartled Adder, ſwell'd, and ſaid,
 Rattling an ancient Siſtrum at his head:

REMARKS.

met, who forbid all Images; and the ſtory of whoſe Pigeon was a monkifh fable. Nevertheleſs one of theſe Annius's made a counterfeit medal of that Impoſtor, now in the collection of a learned Nobleman. P. W.

VER. 371. *Mummius*) This name is not merely an alluſion to the Mummies he was ſo fond of, but probably referred to the Roman General of that name, who burn'd Corinth, and committed the curious Statues to the Captain of a Ship, aſſuring him, „that if any were loſt or broken, he ſhould procure others to „be made in their ſtead:“ by which it ſhould ſeem (Whatever may be pretended) that Mummius was no Virtuouſo. P. W.

VER. 371. — *Fool renown'd.*) A compound epithet in the Greek manner, *renown'd by fools*, or *renown'd for making Fools*. P.

VER. 372. *Cheops*.) A King of Egypt, whoſe body was certainly to be known, as being bury'd alone in his Pyramid, and is therefore more genuine than any of the Cleopatra's. This Royal Mummy, being ſtolen by a wild Arab, was purchas'd by the Conſul of Alexandria, and tranſmitted to the Muſeum of Mummius; for proof of which he brings a paſſage in Sandys's Travels, where that accurate and learned Voyager aſſures us that he ſaw the Sepulchre empty, which agrees exactly (ſaith he) with the time of the theft above-mention'd, But he omits to obſerve that Herodotus tells the ſame thing of it in his time. P. W.

Speak'st thou of Syrian Princes? Traitor base! 375
 Mine, Goddess! mine is all the horned race.
 True, he had wit, to make their value rise;
 From foolish Greeks to steal them, was as wise;
 More glorious yet, from barb'rous hands to keep,
 When Sallee Rovers chac'd him on the deep. 380
 Then taught by Hermes, and divinely bold,
 Down his own throat he risqu'd the Grecian gold,
 Receiv'd each Demi-God, with pious care,
 Deep in his Entrails — I rever'd them there,

REMARKS.

VER. 375. *Speak'st thou of Syrian Princes? &c.*) The strange story following, which may be taken for a fiction of the Poet, is justified by a true relation in Spon's Voyages. Vaillant (who wrote the History of the Syrian Kings as it is to be found on medals) coming from the Levant, where he had been collecting various Coins, and being pursued by a Corsaire of Sallee, swallowed down twenty gold medals. A sudden Bourasque freed him from the Rover, and he got to land with them in his belly. On his road to Avignon he met two Physicians, of whom he demanded assistance. One advis'd Purgations, the other Vomits. In this uncertainty he took neither, but pursued his way to Lyons, where he found his ancient friend the famous Physician and Antiquary Dufour, to whom he related his adventure. Dufour, without staying to enquire about the uneasy symptoms of the burthen he carried, first ask'd him *whether the Medals were of the higher Empire?* He assur'd him they were. Dufour was ravish'd with the hope of possessing so rare a treasure, he bargain'd with him on the spot for the most curious of them, and was to recover them at his own expence. P. W.

VER. 383. *each Demi-God.*) They are called Θεοί on their Coins. P. W.

IMITATIONS.

VER. 383. *Receiv'd each Demi-God.*)

Emissumque ima de sede Typhoëa serva

I bought them, shrouded in that living shrine, 385
 And, at their second birth, they issue mine.

Witness great Ammon! by whose horns I swore,
 (Reply'd soft Annus) this our paunch before
 Still bears them, faithful; and that thus I eat,
 Is to refund the Medals with the meat. 390

To prove me, Goddess! clear of all design,
 Bid me with Pollio sup, as well as dine:
 There all the Learn'd shall at the labour stand,
 And Douglas lend his soft, obstetric hand.

The Goddess smiling seem'd to give consent; 395
 So back to Pollio, hand in hand they went.

Then thick as Locusts black'ning all the ground,
 A tribe, with weeds and shells fantastic crown'd,

REMARKS.

VER. 387. *Witness great Ammon!*) Jupiter Ammon is call'd to witness, as the Father of Alexander, to whom those Kings succeeded in the division of the Macedonian Empire, and whose *Horns* they wore on their Medals. P. W.

VER. 394. *Douglas!* A Physician of great Learning and no less Taste, above all curious in what related to *Horace*, of whom he collected every Edition, Translation, and Comment, to the number of several hundred volumes. P. W.

VER. 397. *Then thick as locusts black'ning all the ground.*) The similitude of *Locusts* does not refer more to the numbers than to the qualities of the *Virtuosi*; who not only devour and lay waste every tree, shrub, and green leaf in their *Course* of experiments; but suffer neither a moss nor fungus to escape untouched. SCRIBL. W.

IMITATIONS.

Coelitis fecisse metum; cunctosque dedisse.

Terga fuga: donec fessos Egyptia tellus

Ceperit —

Ovid.

Each with some wond'rous gift approach'd the Pow'r,
 A Nest, a Toad, a Fungus, or a Flow'r. 400
 But far the foremost, two, with earnest zeal,
 And aspect ardent to the Throne appeal.

The first thus open'd: Hear thy suppliant's call,
 Great Queen, and common Mother of us all!
 Fair from its humble bed I rear'd this Flow'r, 405
 Suckled, and chear'd, with air, and sun, and show'r.
 Soft on the paper ruff its leaves I spread,
 Bright with the gilded button tip't its head,
 Then thron'd in glafs, and nam'd it CAROLINE:
 Each maid cry'd, Charming! and each youth, Divine!
 Did Nature's pencil ever blend such rays, 411
 Such vary'd light in one promiscuous blaze?

REMARKS.

VER. 409. *and nam'd it Caroline*) It is a compliment which the Florists usually pay to Princes and great persons, to give their names to the most curious Flowers of their raising: Some have been very jealous of vindicating this honour, but none more than that ambitious Gardiner, at Hammersmith, who caused his Favourite to be painted on his Sign, with this inscription, *This is My Queen Caroline.* P. W.

IMITATIONS.

VER. 405. *Fair from its humble bed &c. named is Caroline!*

Each maid cry'd, charming! and each Youth, divine!

Now prostrate! dead! behold that Caroline:

No Maid cries, charming! and no Youth, divine;

These verses are translated from Catullus, Epith.

Ut flos in septis secretus nascitur hortis,

Quam mulcens aura, firmas Sol, educat imber,

Mulci illum pueri, multa optavere puella:

Idem quum tenui carpeus deservit ungui.

Nulli illum pueri, nulla optavere puella &c.

Now prostrate! dead! behold that Caroline:
 No maid cries, Charming! and no youth, Divine!
 And lo the wretch! whose vile, whose insect lust
 Lay'd this gay daughter of the Spring in dust. 416
 Oh punish him, or to th' Elysian shades
 Dismiss my soul, where no Carnation fades.
 He ceas'd, and wept. With innocence of mien,
 Th' Accused stood forth, and thus address'd the Queen.
 Of all th' enamel'd race, whose silv'ry wing 421
 Waves to the tepid Zephyrs of the spring,
 Or swims along the fluid atmosphere,
 Once brightest shin'd this child of Heat and Air.
 I saw, and started from its vernal bow'r. 425
 The rising game, and chac'd from flow'r to flow'r.
 It fled, I follow'd; now in hope, now pain;
 It stop't, I stop't; it mov'd, I mov'd again.

REMARKS.

VER. 418. *Dismiss my soul, where no Carnation fades*) It is a trite observation, that men have always placed the happiness of their fancied *Elysium* in something they took most delight in here. The joys of a Mahometan paradise consist in young maidens, always virgins: Our modest Votary warms his imagination only with Carnations always in Bloom; which, alluding, at the same time, to the perpetual spring of the old Elysian fields, give an inimitable pleasantry, as well as decorum, to the conclusion of his Pray'r.

W.

IMITATIONS.

VER. 421. *Of all th' enamel'd race,*) The Poet seems to have an eye to Spenser, *Muiopotmos*.

*Of all the race of silver-winged Flies
 Which do possess the Empire of the Air.*

VER. 427, 428. *It fled, I follow'd, &c.*)
 — I started back,

At last it fix'd, 'twas on what plant it pleas'd,
 And where it fix'd, the beauteous bird I seiz'd : 430
 Rose or Carnation was below my care ;
 I meddle, Goddess! only in my sphere.
 I tell the naked fact without disguise,
 And, to excuse it, need but shew the prize ;
 Whose spoils this paper offers to your eye, 435
 Fair e'vn in death ! this peerless *Butterfly*.
 My sons ! (she answer'd) both have done your parts :
 Live happy both, and long promote our arts.
 But hear a Mother, when she recommends
 To your fraternal care, our sleeping friends. 440
 The common Soul, of Heaven's more frugal make,
 Serves but to keep fools pert, and knaves awake :
 A drowzy Watchman, that just gives a knock,
 And breaks our rest, to tell us what's a clock.

VARIATIONS.

VER. 441. *The common soul &c.*) in the first Edit. thus,
 Of Souls the greater part, Heav'n's common make,
 Serve but to keep fools pert, and knaves awake ;
 And most but find that centinel of God,
 A drowzy Watchman in the land of Nod.

REMARKS.

VER. 440. *our sleeping friends,*) Of whom see v. 345. above.

VER. 444. *And breaks our rest, to tell us what's a clock*) i. e. When the feast of life is just over, calls us to think of breaking up ; but never watches to prevent the disorders that happen in the heat of the entertainment. W.

IMITATIONS.

It started back ; but pleas'd I soon return'd,
Pleas'd it return'd as soon — Milton.

Yet by some object ev'ry brain is stirr'd ; 445
 The dull may waken to a Humming-bird ;
 The most recluse, discreetly open'd, find
 Congenial matter in the Cockle kind ;
 The Mind, in Metaphysics at a loss,
 May wander in a Wilderness of Moss ; 450
 The head that turns at super-lunar things,
 Poiz'd with a tail, may steer on Wilkins' wings.
 O ! would the Sons of Men once think their Eyes
 And Reason giv'n them but to study *Flies* !
 See Nature in some partial narrow shape, 455
 And let the Author of the Whole escape :
 Learn but to trifle ; or, who most observe,
 To wonder at their Maker, not to serve.

REMARKS.

VER. 450. *a wilderness of Moss*;) Of which the Naturalists count I can't tell how many hundred species. P. W.

VER. 452. *Wilkins' wings*;) One of the first Projectors of the Royal Society, who, among many enlarged and useful notions, entertain'd the extravagant hope of a possibility to fly to the Moon; which has put some volatile Genius's upon making wings for that purpose. P. W.

VER. 453. *O! would the sons of men, &c.*) This is the third speech of the Goddess to her Supplicants, and completes the whole of what she had to give in instruction on this important occasion, concerning Learning, Civil Society, and Religion. In the first speech ver. 119, to her Editors and conceited Critics, she directs how to deprave Wit and discredit fine Writers. In her second, ver. 175, to the Educators of Youth, she shews them how all Civil Duties may be extinguished, in that one doctrine of divine Hereditary Right. And in this third, she charges the Investigators of Nature to amuse themselves in Trifles, and rest in Second causes, with a total disregard of the first. This being all that Dulness can wish, is all she needs to say; and we may apply to

Be that my task (replies a gloomy Clerk,
 Sworn foe to Mystry, yet divinely dark; 460
 Whose pious hope aspires to see the day
 When Moral Evidence shall quite decay,
 And damns implicit faith, and holy lies,
 Prompt to impose, and fond to dogmatize;)
 Let others creep by timid steps, and slow, 465
 On plain Experience lay foundations low,

REMARKS.

her (as the Poet hath managed it) what hath been said of true Wit, that *She neither says too little, nor too much.* P. W.

VER. 459. *a gloomy Clerk,*) The Epithet *gloomy* in this line may seem the same with that of *dark* in the next. But *gloomy* relates to the uncomfortable and disastrous condition of an irreligious Sceptic, whereas *dark* alludes only to his puzzled and embroiled Systems. P. W.

VER. 462. *When Moral Evidence shall quite decay,*) Alluding to a ridiculous and absurd way of some Mathematicians, in calculating the gradual decay of Moral Evidence by mathematical proportions: according to which calculation, in about fifty years it will be no longer probable that Julius Cæsar was in Gaul, or died in the Senate House. See *Craig's Theologia Christiana Principia Mathematica*. But as it seems evident, that facts of a thousand years old, for instance, are now as probable as they were five hundred years ago; it is plain that if in fifty more they quite disappear, it must be owing, not to their Arguments, but to the extraordinary Power of our Goddess, for whose help therefore they have reason to pray. P. W.

VER. 465 — 68. *Let others creep — thro' Nature led.*) In these lines are described the *Disposition* of the rational Inquirer; and the *means* and *end* of Knowledge. With regard to his *disposition*, the contemplation of the works of God with human faculties, must needs make a modest and sensible man timorous and fearful; and that will naturally direct him to the right *means* of acquiring the little knowledge his faculties are capable of, namely *plain and sure experience*; which tho' supporting only an

By common sense to common knowledge bred,
 And last, to Nature's Cause thro' Nature led.
 All-seeing in thy mists, we want no guide,
 Mother of Arrogance, and Source of Pride! 470
 We nobly take the high Priori Road,
 And reason downward, till we doubt of God:
 Make Nature still inroach upon his plan;
 And shove him off as far as e'er we can:

REMARKS.

humble foundation, and permitting only a very slow progress, yet leads, surely, to the end, the discovery of the God of nature.

W.

VER. 471. *the high Priori Road,*) Those who, from the effects in this Visible world, deduce the Eternal Power and Godhead of the First Cause, tho' they cannot attain to an adequate idea of the Deity, yet discover so much of him, as enables them to see the End of their Creation, and the Means of their Happiness: whereas they who take this high Priori Road (such as Hobbes, Spinoza, Des Cartes, and some better Reasoners) for one that goes right, then lose themselves in Mists, or ramble after Visions, which deprive them of all sight of their End, and mislead them in the choice of wrong means.

P. W.

VER. 472. *And reason downward, till we doubt of God:*) This was in fact the case of those who, instead of reasoning from a visible World to an invisible God, took the other road; and from an invisible God (to whom they had given attributes agreeable to certain metaphysical principles formed out of their own imaginations) reasoned downwards to a visible world in theory, of Man's Creation; which not agreeing, as might be expected, to that of God's, they began, from their inability to account for evil which they saw in this world, to doubt of that God, whose Being they had admitted, and whose attributes they had deduced *a priori*, on weak and mistaken principles.

W.

VER. 473. *Make Nature still*) This relates to such as, being ashamed to assert a mere Mechanic Cause, and yet unwilling to

Thrust some Mechanic Cause into his place; 475
 Or bind in Matter, or diffuse in Space.
 Or, at one bound o'er-leaping all his laws,
 Make God Man's Image, Man the final Cause,
 Find Virtue local, all Relation scorn,
 See all in Self, and but for self be born: 480

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forfake it intirely, have had recourse to a certain *Plastic Nature, Elastic Fluid, Subtile Matter, &c.* P. W.

VER. 475.

*Thrust some Mechanic Cause into his place,
 Or bind in Matter, or diffuse in Space.)*

The first of these Follies is that of Des Cartes; the second of Hobbes: the third of some succeeding Philosophers. P. W.

VER. 477. *Or, at one bound, &c.*) These words are very significant: In their Physical and Metaphysical reasonings it was a *Chain* of pretended *Demonstrations* that drew them into all these absurd conclusions. But their errors in Moral rest only on bold and impudent *Asserions*, without the least shadow of proof, in which they *o'er-leap* all the laws of Argument as well as Truth. W.

VER. 478, &c.

*Make God Man's Image, Man the final Cause,
 Find Virtue local, all Relation scorn,
 See all in Self —)*

Here the Poet from the errors relating to a Deity in Natural Philosophy, descends to those in Moral. Man was made according to *God's Image*; this false Theology, measuring his Attributes by ours, makes God after *Man's Image*. This proceeds from the imperfection of his *Reason*. The next, of imagining himself the final Cause, is the effect of his *Pride*: as the making Virtue and Vice arbitrary, and Morality the imposition of the Magistrate, is of the *Corruption* of his *heart*. Hence he centers every thing in *himself*. The Progress of Dulness herein differing from that of Madnes; one ends in *seeing all in God*, the other in *seeing all in Self*. P. W.

Of nought so certain as our Reason still,
 Of nought so doubtful as of Soul and Will.
 Oh hide the God still more! and make us see
 Such as Lucretius drew, a God like Thee:
 Wrapt up in Self, a God without a Thought, 485
 Regardless of our merit or default.
 Or that bright Image to our fancy draw,
 Which Theocles in raptur'd vision saw,

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VER. 481. *Of nought so certain as our Reason still,*) Of which we have most cause to be diffident. *Of nought so doubtful as of Soul and Will:* two things the most self-evident, the Existence of our Soul, and the Freedom of our Will. P. W.

VER. 484. *Such as Lucretius drew,*) Lib. i. ver. 57.

*Omnis enim per se Divom natura necessèst
 Immortali ævo summa cum pace fruatur,
 Semota ab nostris rebus, summotaque longe —
 Nec bene pro meritis capitur, nec tangitur ira.*

From whence the two verses following are translated, and wonderfully agree with the character of our Goddess. SCRIBL. P. W.

VER. 487. *Or that bright Image*) *Bright Image* was the Title given by the later Platonists to that Vision of Nature, which they had form'd out of their own fancy, so bright, that they call'd it *Αὐτοκτῶν Ἄγαλμα*, or the *Self-seen Image*, i. e. seen by its own light.

This *Ignis fatuus* has in these our times appeared again in the North; and the writings of Geddes, and other followers of Hutcheson, are full of its wonders. For in this *lux borealis*, this *Self-seen Image*, these second-sighted philosophers see every thing else. SCRIBL. W.

VER. 487. *Or that bright Image*) i. e. Let it be either the Chance God of Epicurus, or the FATE, of this Goddess. W.

VER. 488. *Which Theocles in raptur'd Vision saw,*) Thus this Philosopher calls upon his Friend, to partake with him in these Visions:

„To-morrow, when the Eastern Sun
 „With his first Beams adorns the front

While thro' Poetic scenes the GENIUS roves,
 Or wanders wild in Academic Groves; 490
 That NATURE our Society adores,

REMARKS.

„Of yonder Hill, if you're content
 „To wander with me in the Woods you see,
 „We will pursue those Loves of ours,
 „By favour of the Sylvan Nymphs:
 „and invoking first the *Genius* of the *Place*, we'll try to obtain
 „at least some faint and distant view of the *Sovereign Genius* and
 „first *Beauty*." *Charact.* Vol. ii. pag. 245.

This *Genius* is thus apostrophized (pag. 345.) by the same Philosopher :

„ — O glorious *Nature*!
 „Supremely fair, and sovereignly good!
 „All-loving, and all-lovely! all divine!
 „Wife Substitute of Providence! *impow'rd*
 „Creatress! or *impow'ring Deity*.
 „Supreme *Creator*!
 „Thee I invoke, and thee alone adore.

' Sir *Isaac Newton* distinguishes between these two in a very different manner. (*Princ. Schol. gen. sub fin.*) — *Hunc cognoscimus solummodo per proprietates suas & attributa, & per sapientissimas & optimas rerum structuras, & causas finales; veneramur autem & colimus ob dominium. Deus etenim sine dominio, providentia, & causis finalibus, nihil aliud est, quam Fatum & Natura.* P. W.

VER. 489. roves. — Or wanders wild in Academic Groves.)
 „Above all things I lov'd *Ease*, and of all Philosophers those who
 „reason'd most at their *Ease*, and were never angry or disturb'd,
 „as those call'd *Sceptics* never were. I look'd upon this kind of
 „Philosophy as the prettiest, agreeablest, roving *Exercise of the mind*,
 „possible to be imagin'd." Vol. ii. p. 206. P. W.

VER. 491. That *Nature* our Society adores.) See the *Pantheisticon* with its liturgy and rubrics, compos'd by *Toland*, which very lately, for the Edification of the Society, has been translated

Where Tindal dictates, and Silenus snores.
 Rous'd at his name, up rose the bowzy Sire,
 And shook from out his Pipe the seeds of fire;
 Then snapt his box, and strok'd his belly down : 495
 Rosy and rev'rend, tho' without a Gown.
 Bland and familiar to the throne he came,
 Led up the Youth, and call'd the Goddess *Dame*.
 Then thus. From Priest-craft happily set free,
 Lo! ev'ry finish'd Son returns to thee : 500
 First slave to Words, then Vassal to a Name,

REMARKS.

into English, and sold by the Bookfellers of London and Westminster. W.

VER. 492. *Where Tindal dictates and Silenus snores.*) It cannot be denied but that this fine stroke of satire against Atheism was well intended. But how must the Reader smile at our Author's officious zeal, when he is told, that at the time this was written, you might as soon have found a Wolf in England as an *Atheist*? The truth is, the whole species was exterminated. There is a trifling difference indeed concerning the Author of the Achievement. Some, as Dr. Ashenhurst, gave it to Bentley's *Boylean Lectures*. And he so well convinced that great open Rebellion to her, till Silenus broke the charm; and restored them to her indulgent arms. But this is so singular a fancy, and at the same time so unsupported by proof, that we must in justice acquit them of all suspicions of this kind. W.

VER. 501. *First slave to Words &c.*) A Recapitulation of the whole Course of Modern Education describ'd in this book, which confines Youth to the Study of *Words* only in Schools; subjects them to the authority of *Systems* in the Universities; and deludes them with the names of *Party distinctions* in the World. All equally concurring to narrow the Understanding, and establish Slavery and Error in Literature, Philosophy, and Politics. The whole finish'd in modern Free-thinking; the completion of whatever is vain, wrong, and destructive to the happiness of mankind, as it establishes *self-love* for the sole Principle of Action. P. W.

Then dupe to Party; child and man the same;
 Bounded by Nature, narrow'd still by Art,
 A trifling head, and a contracted heart.
 Thus bred, thus taught, how many have I seen, 505
 Smiling on all, and smil'd on by a Queen?
 Mark'd out for Honours, honour'd for their Birth,
 To thee the most rebellious things on earth:
 Now to thy gentle shadow all are shrunk,
 All melted down, in Pension, or in Punk! 510
 So K* so B** sneak'd into the grave,
 A Monarch's half, and half a Harlot's slave.
 Poor W** nipt in Folly's broadest bloom,
 Who praises now? his Chaplain on his Tomb.
 Then take them all, oh take them to thy breast! 515
 Thy *Magus*; Goddess! shall perform the rest.
 With that, a WIZARD old his *Cup* extends;
 Which whoso tastes, forgets his former friends,

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VER. 506. *smil'd on by a Queen.*) i. e. This Queen or Goddess of Dulness.

VER. 517. *With that a Wizard old &c.*) Here beginneth the celebration of the GREATER MYSTERIES of the Goddess, which the Poet in his Invocation, ver. 5. promised to sing. For when now each Aspirant, as was the custom, had proved his qualification and claim to a participation, the HIGH-PRIEST of Dulness first initiateth the Assembly by the usual way of *Libation*. And then each of the Initiated, as was always required, putteth

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VER. 518. *Which whoso tastes, forgets his former friends —* *Sive &c.*) Homer of the *Nepenthe*, *Odyss.* iv.

Ἀητίκ' ἄρ' εἰς οἶνον βάλε φάρμακον, ἔνθεν ἔπιον
 Νηπενθές τ' ἀχολόν τε, κακῶν ἐπίληθον ἀπάντων.

Sire, Ancestors, Himself. One cast his eyes
 Up to a Star, and like Endymion dies: 520
 A Feather, shooting from another's head,
 Extracts his brain; and Principle is fled;

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on a new Nature, described in v. 530. *Firm Impudence, and Stupefaction mild*, which the Ancient Writers on the *Mysteries* call τῆς ψυχῆς ἕρμα, the great prop or fulcrum of the human mind. When the High-Priest and Goddess have thus done their parts, each of them is delivered into the hands of his Conductor, an inferior Minister or Hierophant, whose names are *Impudence, Stupefaction, Self-conceit, Self-interest, Pleasure, Epicurism &c.* to lead them thro' the several apartments of her Mystic Dome or Palace. When all this is over, the sovereign Goddess, from v. 565 to 600 conferreth her *Titles and Degrees*; rewards inseparably attendant on the *participation* of the *Mysteries*; which made the ancient *Theos* say of them — κάλλιστα μὲν ἔν, καὶ τῶν μεγίστων ἀγαθῶν, τὸ Μυστηρίων μετρίεσθαι. Hence being enrich'd with so many various Gifts and Graces, *Initiation* into the *Mysteries* was anciently, as well as in these our times, esteemed a necessary qualification for every high office and employment, whether in Church or State. Lastly the great Mother, the *Bona Dea*, shutteth up the Solemnity with her gracious benediction, which concludeth in drawing the Curtain, and laying all her Children to rest. It is to be observed that DULNESS, before this her Restoration, had her Pontiffs in *Paribus*: who from time to time held her *Mysteries* in secret, and with great privacy. But now, on her Re-establishment, she celebrateth them, like those of the *Cretans* (the most ancient of all *Mysteries*) in open day, and offereth them to the inspection of all men. SCRIBL. W.

Ibid. *his Cup*—(Which whose tastes &c.) *The Cup of Self-love*, which causes a total oblivion of the obligations of Friendship, or Honour; and of the Service of God or our Country; all sacrificed to Vain-glory, Court-worship, or the yet meaner considerations of Lucre and brutal Pleasures. From v. 520 to 528.

W. P.

VER. 518. — *forgets his former Friends*, Surely there little needed the force of charms or magic to set aside an *useless* friend-

Lost is his God, his Country, ev'ry thing ;
 And nothing left but Homage to a King !
 The vulgar herd run off to roll with Hogs, 525
 To run with Horses, or to hunt with Dogs ;
 But, sad example ! never to escape
 Their Infamy, still keep the human shape.
 But she, good Goddess, sent to ev'ry child
 Firm Impudence, or Stupefaction mild ; 530

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ship. For of all the accommodations of fashionable life, as there are none more, reputable, so there are none of so little charge as friendship. It fills up the void of life with a name of dignity and respect, and at the same time is ready to give place to every passion that offers to dispute possession with it.

SCRIBL. W.

VER. 523. 524. *Lost is his God, his Country — And nothing left but Homage to a King.* So strange as this must seem to a mere English reader, the famous Mr. de la Bruyere declares it to be the character of every good Subject in a Monarchy: "Where (says he) there is no such thing as Love of our Country, the Interest, the Glory, and Service of the Prince, supply its place." *De la Republique*, chap. x.

Of this duty another celebrated French Author speaks, indeed, a little more disrespectfully; which, for that reason, we shall not translate, but give in his own words, "L'Amour de la Patrie, le grand motif des premiers Heros, n'est plus regardé que comme une Chimère; l'idée du Service du Roi, étendue jusqu'à l'oubli de tout autre Principe, tient lieu de ce qu'on appelloit autrefois Grandeur d'Ame. & Fidelité." *Boullainvilliers Hist. des Anciens Parlemens de France &c.*

P. W.

VER. 528. *still keep the human shape.* The effects of the Magus's Cup, by which is allegorized a total corruption of heart are just contrary to that of Circe, which only represents the *sudden* plunging into pleasures. Her's, therefore, took away the shape, and left the human mind; his takes away the mind, and leaves the human shape.

W.

VER. 529. *But she, good Goddess &c.* The only comfort

And strait succeeded, leaving shame no room,
Cibberian forehead, or Cimmerian gloom.

Kind Self-conceit to some her glass applies,
Which no one looks in with another's eyes :
But as the Flatt'rer or Dependant paint, 535
Beholds himself a Patriot, Chief, or Saint.

On others Int'rest her gay liv'ry flings,
Int'rest, that waves on Party-colour'd wings :
Turn'd to the Sun, she casts a thousand dyes,
And, as she turns, the colours fall or rise. 540

Others the Syren Sisters warble round,
And empty heads console with empty sound.
No more, alas! the voice of Fame they hear,
The balm of Dulness trickling in their ear,

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people can receive, must be owing in some shape or other to Dulness; which makes some stupid, others impudent, gives Self-conceit to some, upon the Flatteries of their dependants, presents the false colours of Interest to others, and busies or amuses the rest with idle Pleasures or Sensuality, till they become easy under any infamy. Each of which species is here shadowed under Allegorical persons. P. W.

VER. 532. *Cibberian forehead, or Cimmerian gloom.*) i: e. She communicates to them of her own Virtue, or of her Royal Collegues. The *Cibberian forehead* being to fit them for Self-conceit, Self-Interest &c. and the *Cimmerian gloom*, for the Pleasures of Opera and the Table. SCRIBL. W.

VER. 544. *The balm of Dulness.*) The true Balm of Dulness, called by the Greek Physicians *Κολακεία*, is a Sovereign remedy against Inanity, and has its poetic name from the Goddess herself. Its ancient Dispensators were *her Poets*; and for that reason our Author, Book ii. v. 207. calls it, *the Poets healing balm*: but it is now got into as many hands as Goddard's Drops or Daffy's Elixir. It is prepared by the Clergy, as appears from several places of this poem: And by v. 534. 535. it seems as if

Great C **, H **, P **, R **, K *, 545

Why all your Toils? your Sons have learn'd to sing.

How quick Ambition hastes to ridicule!

The Sire is made a Peer, the Son a Fool.

On some, a Priest succinēt in amice white
Attends; all flesh is nothing in his sight! 550

Beeves, at his touch, at once to jelly turn,

And the huge Boar is shrunk into an Urn:

The board with specious miracles he loads,

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the *Nobility* had it made up in their own houses. This, which *Opera* is here said to administer, is but a spurious fort. See my Dissertation on the *Silphium* of the *Ancients*. BENTL. W.

VER. 553. *The board with specious Miracles he loads* &c, Scriblerus seems at a loss in this place. *Speciosa miracula* (says he) according to Horace, were the monstrous fables of the Cyclops, Læstrygons, Scylla &c. What relation have these to transformation of Hares into Larks, or of Pigeons into Toads? I shall tell there. The Læstrygons spitted Men upon Spears, as we do Lark upon skewers: and the fair Pigeon turn'd to a Toad is similar to the fair Virgin Scylla ending in a filthy beast. But here is the difficulty, why Pigeons in so shocking a shape should be brought to a Table. Hares indeed might be cut into Larks at a second dressing, out of frugality: Yet that seems no probable motive, when we consider the extravagance before-mentioned, of dissolving whole Oxen and Boars into a small vial of Jelly; nay it is expressly said, that all *flesh is nothing in his sight*. I have searched in Apicius, Pliny, and the Feast of Trimalchio, in vain: I can only resolve it into some mysterious superstitious Rite, as it is said to be done by a *Priest*, and soon after called a *Sacrifice*, attended (as all ancient sacrifices were) with *Libation* and *Song*.

SCRIBL.

This good Scholiast, not being acquainted with modern Luxury, was ignorant that these were only the miracles of *French Cookery*, and that particularly *Pigeons en crapeau* were a common dish.

P. W.

Turns Hares to Larks, and Pigeons into Toads.
 Another (for in all what one can shine?) 555
 Explains the *Seve* and *Verdeur* of the Vine.
 What cannot copious Sacrifice atone?
 Thy Treuffles, Perigord! thy Hams, Bayonne!
 With French Libation, and Italian Strain,
 Wash Bladen white, and expiate Hays's stain. 560
 KNIGHT lifts the head, for what are crouds undone,
 To three essential Partridges in one?
 Gone ev'ry blush, and silent all reproach,
 Contending Princes mount them in their Coach.
 Next bidding all draw near on bended knees, 565
 The Queen confers her *Titles* and *Degrees*.

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VER. 556. *Seve and Verdeur*) French Terms relating to Wines, which signify their flavour and poignancy.

Et je gageois que chez le Commandeur

Villandri priseroit sa Seve & sa Verdeur. Dépresaux.

St. Evremont has a very pathetic Letter to a Nobleman in disgrace, advising him to seek Comfort in a good Table, and particularly to be attentive to these *Qualities* in his Champagne.

P. W.

VER. 560. *Bladen—Hays*.) Names of Gamesters. Bladen is a black man. ROBERT KNIGHT, Cashier of the South-sea Company, who fled from England in 1720 (afterwards pardoned in 1742.—) These lived with the utmost magnificence at Paris, and kept open Tables frequented by Persons of the first Quality of England, and even by Princes of the Blood of France.

P. W.

Ibid. *Bladen &c.*) The former Note of *Bladen is a black man*, is very absurd. The Manuscript here is partly obliterated, and doubtless could only have been, *wash* Blackmoors *white*, alluding to a known Proverb.

SCRIBL. P. W.

Her children first of more distinguish'd sort,
 Who study Shakespear at the Inns of Court,
 Impale a Glow-worm, or Vertú profess,
 Shine in the dignity of F. R. S.

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VER. 567.

*Her Children first of more distinguish'd sort,
 Who study Shakespear at the Inns of Court.*

Ill would that Scholiast discharge his duty, who should neglect to honour those whom DULNESS has distinguished: or suffer them to lie forgotten, when their rare modesty would have left them nameless. Let us not, therefore, overlook the Services which have been done her Cause, by one Mr. Thomas EDWARDS, a Gentleman, as he is pleas'd to call himself, of *Lincoln's Inn*; but, in reality, a Gentleman only of the Dunciad; or, to speak him better, in the plain language of our honest Ancestors to such Mushrooms, *A Gentleman of the last Edition*: who nobly eluding the solicitude of his careful Father, very early retained himself in the cause of *Dulness* against *Shakespear*, and with the wit and learning of his Ancestor *Tom Thimble* in the *Rehearsal*, and with the air of good nature and politeness of *Caliban* in the *Tempest*, hath now happily finished the *Dunce's Progress*, in personal abuse. For a Libeller is nothing but a Grub-street Critic run to Seed.

Lamentable is the Dulness of these Gentlemen of the Dunciad. This *Fungoso*, and his friends, who are all Gentlemen, have exclaimed much against us for reflecting on his birth, in the words, *a Gentleman of the last Edition*, which we hereby declare concern not his birth but his adoption only: And mean no more than that he is become *a Gentleman of the last Edition of the Dunciad*. Since Gentlemen, then, are so captious, we think it proper to declare, that Mr. Thomas Thimble, who is here said to be Mr. Thomas Edwards's Ancestor, is only related to him by the Muse's side.

SCRIBL.

This Tribe of Men, which Scriblerus has here so well exemplified, our Poet hath elsewhere admirably characterized in that happy line,

5 N059



*Then blessing all, Go Children of my Care!
To Practice now from Theory Repair,
All my Commands are easy short and full
My Sons be Proud, be selfish and be dull.
Dunciad, Book IV.*

Some, deep Free-Masons, join the silent race
 Worthy to fill Pythagoras's place :
 Some Botanists, or Florists at the least,
 Or issue Members of an Annual feast.
 Nor past the meanest unregarded, one 275
 Rose a Gregorian, one a Gormogon.
 The last, not least in honour or applause,
 Isis and Cam made DOCTORS of her LAWS.
 Then, blessing all, Go, Children of my care !
 To Practice now from Theory repair. 580
 All my commands are easy, short, and full :

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A brain of Feathers, and a heart of Lead.

For the satire extends much further than to the person who occasioned it, and takes in the whole species of those on whom a good Education (to fit them for some useful and learned profession) has been bestowed in vain. That worthless Band

Of ever listless Loiterers, that attend

No cause, no trust, no duty, and no Friend.

Who, with an understanding too dissipated and futile for the offices of civil life; and a heart too lumpish, narrow, and contracted for those of social, become fit for nothing: And so turn *Wits* and *Critics*, where sense and civility are neither required nor expected.

VER. 571. *Some, deep Free-Masons, join the silent race*) The Poet all along expresses a very particular concern for this silent Race: He has here provided, that in case they will not waken or open (as was before proposed) to a *Humming-Bird* or a *Cockle*, yet at worst they may be made Free-Masons; where *Taciturnity* is the only essential Qualification, as it was the chief of the disciples of Pythagoras. P. W.

VER. 576. *a Gregorian, one a Gormogon.*) A sort of Laybrothers, *slips* from the Root of the Free-Masons. P. W.

VER. 581.

All my commands are easy, short, and full:

My Sons! be proud, be selfish, and be dull.)

My Sons! be proud, be selfish, and be dull.
 Guard my Prerogative, assert my Throne:
 This Nod confirms each Privilege your own.
 The Cap and Switch be sacred to his Grace; 585

REMARKS.

We should be uniuist to the reign of *Dulness* not to confess that her's has one advantage in it rarely to be met with in Modern Governments, which is, that the public *Education* of her Youth fits and prepares them for the observance of her *Laws*, and the exertion of those *Virtues* she recommends. For what makes men *prouder* than the empty *knowledge of Words*; what more *selfish* than the Free thinker's *System of Morals*; or duller than the profession of true *Virtuosity*? Nor are her *Institutions* less admirable in themselves, than in the fitness of these their several relations, to promote the harmony of the whole. For she tells her Sons, and with great truth, that „all her commands are *easy*, „*short*, and *full*„ For is any thing in nature more *easy* than the exertion of *Pride*; more *short* and *simple* than the principle of *Selfishness*; or more *full* and *ample* than the sphere of *Dulness*? Thus, Birth, Education, and wise Policy, all concurring to support the throne of our Goddess, great must be the strength thereof.

SCRIBL. W.

VER. 584. *each Privilege your own, &c.*) This speech of *Dulness* to her Sons at parting may possibly fall short of the Reader's expectation; who may imagine the Goddess might give them a Charge of more consequence, and from such a Theory as is before delivered, incite them to the practice of something more extraordinary, than to personate Running Footmen, Jockeys, Stage Coachmen, &c.

But if it be well consider'd, that whatever inclination they might have to do mischief, her sons are generally render'd harmless by their Inability; and that it is the common effect of *Dulness* (even in her greatest efforts) to defeat her own design; the Poet, I am persuaded, will be justified, and it will be allowed that these worthy persons, in their several ranks, do as much as can be expected from them.

P. W.

VER. 585. *The Cap and Switch &c.*) The Goddess's political

With Staff and Pumps the Marquis lead the Race ;
 From Stage to Stage the licens'd Earl may run,
 Pair'd with his Fellow-Charioteer the Sun ;
 The learned Baron Butterflies design,
 Or draw to silk Arachne's subtle line ; 590
 The Judge to dance his brother Sergeant call ;
 The Senator at Cricket urge the Ball ;
 The Bishop stow (Pontific Luxury!)
 An hundred Souls of Turkeys in a pye ;
 The sturdy Squire to Gallic masters stoop, 595
 And drown his Lands and Manors in a Soupe.
 Others import yet nobler arts from France,
 Teach Kings to fiddle, and make Senates dance.

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balance of favour, in the distribution of her rewards, deserves our notice. It consists in joining with those Honours claimed by birth and high place, others more adapted to the genius and talents of the Candidates. And thus her great Fore-runner, *John of Leiden*, King of Munster, entered on his Government, by making his ancient friend and companion, *Knipperdolling*, General of his Horse and Hangman. And had but Fortune seconded his great schemes of Reformation, it is said, he would have established his whole Household on the same reasonable footing.

SCRIBL. W.

VER. 590. *Arachne's subtle line*;) This is one of the most ingenious employments assigned, and therefore recommended only to Peers of Learning. Of weaving Stockings of the Webs of Spiders, see the *Phil. Trans.* P. W.

VER. 591. *The Judge to dance his brother Sergeant call*;) Alluding perhaps to that ancient and solemn Dance, intitled *A call of Sergeants*. P. W.

VER. 598. *Teach kings to fiddle*.) An ancient amusement of Sovereign Princes, (viz.) Achilles, Alexander, Nero; though despised by Themistocles, who was a Republican. — *Make Senates dance*, either after their Prince, or to Pontoise, or Siberia. P. W.

Perhaps more high some daring son may soar,
 Proud to my list to add one Monarch more; 600
 And nobly conscious, Princes are but things
 Born for First Ministers, as Slaves for Kings,
 Tyrant supreme! shall three Estates command,
 And MAKE ONE MIGHTY DUNCIAD OF THE LAND!

More she had spoke, but yawn'd — All Nature nods:
 What Mortal can resist the Yawn of Gods? 606
 Churches and Chapels instantly it reach'd;
 (St. James's first, for leaden G — preach'd)
 Then catch'd the Schools; the Hall scarce kept awake;

REMARKS.

VER. 606. *What Mortal can resist the Yawn of Gods?*) This verse is truly Homeric; as is the conclusion of the Action, where the great Mother composes all, in the same manner as Minerva at the period of the Odyssey. — It may indeed seem a very singular Epitaph of a Poem, to end as this does, with a *Great Yawn*; but we must consider it as the *Yawn of a God*, and of powerful effects. It is not out of Nature, most long and grave counsels concluding in this very manner: Nor without Authority, the incomparable Spencer having ended one of the most considerable of his works with a *Roar*; but then it is the *Roar of a Lion*, the effects whereof are described as the Catastrophe of the Poem.

P. W.

VER. 607. *Churches and Chapels &c.*) The Progress of this Yawn is judicious, natural, and worthy to be noted. First it seizeth the Churches and Chapels; then catcheth the Schools, where, tho' the boys be unwilling to sleep, the Masters are not: Next Westminster-hall, much more hard indeed to subdue, and not totally put to silence even by the Goddess: Then the Convocation, which tho' extremely desirous to speak, yet cannot: Even the House of Commons, justly called the Sense of the Nation, is *lost* (that is to say *suspended*) during the Yawn (far be it from our Author to suggest it could be lost any longer!) but it spreadeth at large over all the rest of the Kingdom, to such a degree, that

The Convocation gap'd, but could not speak: 610
 Lost was the Nation's Sense, nor could be found,
 While the long solemn Unison went round:
 Wide, and more wide, it spread o'er all the realm;
 Ev'n Palinurus nodded at the Helm:
 The Vapour mild o'er each Committee crept; 615
 Unfinish'd Treaties in each Office slept;
 And Chiefless Armies doz'd out the Campaign;
 And Navies yawn'd for Orders on the Main.

O Muse! relate (for you can tell alone,
 Wits have short Memories, and Dunces none) 620

REMARKS.

Palinurus himself (tho' as incapable of sleeping as Jupiter) yet nod-
 deth for a moment: the effect of which, tho' ever so momentary,
 could not but cause some Relaxation, for the time, in all pub-
 lic affairs.

SCRIBL. P. W.

VER. 610. *The Convocation gap'd, but could not speak:*) Im-
 plying a great desire so to do, as the learned Scholiast on the
 place rightly observes. Therefore, beware Reader, lest thou take
 this *Gape* for a *Yawn*, which is attended with no desire but to
 go to rest: by no means the disposition of the Convocation;
 whose melancholy case in short is this: She was, as is reported,
 infested with the general influence of the Goddess; and while
 she was yawning carelessly at her ease, a wanton Courtier took
 her at advantage, and in the very nick clap'd a *Gag* into her
 chops. Well therefore may we know her meaning by her *gaping*;
 and this distressful posture our poet here describes, just as she
 stands at this day, a sad example of the effects of Dulness and
 Malice unchecked and despised.

BENT. W.

VER. 615. 618. These Verses were written many years ago,
 and may be found in the State Poems of that time. So that
 Scriblerus is mistaken, or whoever else have imagined this Poem
 of a fresher date.

P. W.

VER. 620. *Wits have short Memories,*) This seems to be the
 reason why the Poets, whenever they give us a Catalogue, con-
 stantly call for help on the Muses, who, as the Daughters of Me-

Relate, who first, who last resign'd to rest;
 Whose Heads she partly, whose completely blest;
 What Charms could Faction, what Ambition lull,
 The Venal quiet, and intrace the Dull;
 Till drown'd was Sense, and Shame, and Right, and
 Wrong — 625

O sing, and hush the Nations with thy Song!

* * * * *

In vain, in vain, — the all-composing Hour
 Resistless falls: The Muse obeys the Pow'r.

REMARKS.

weary, are obliged not to forget any thing. So Homer, Iliad ii.

Πληθὺν δ' ἐκ ἂν ἐγὼ μνησέσμαι εἰδ' ὀνομήνω,

Εἰ μὴ Ὀλυμπιάδες Μῆσαι, Διὸς αἰγιόχοιο

Θυγατέρες, μνησαίαιθ' —

And Virgil, Æn. vii.

Et meminisse enim, Diva, & memorare potestis:

Ad nos vix tenuis fama perlabitur aura.

But our Poet had yet another reason for putting this Task upon the Muse, that, all besides being asleep, she only could relate what passed.

SCRIBL. P. W.

VER. 624. *The Venal quiet, and &c.*) It were a Problem worthy the solution of that profound Scholiast, Mr. Upton himself (and perhaps not of less importance than some of those so long disputed amongst Homer's) to inform us, which required the greatest effort of our Goddess's power, to *intrace the Dull*, or to *quiet the Venal*. For tho' the *Venal* may be more unruly than the *Dull*, yet, on the other hand, it demands a much greater expence of her Virtue to *intrace* than barely to *quiet*.

SCRIBL. W.

IMITATIONS.

VER. 621. *Relate who first, who last resign'd to rest;*

Whose heads she partly, whose completely blest.)

Quem telo primum, quem postremum aspera Virgo

Dejecit? aut quot humi morientia corpora fundis?

VIRG.

She comes! she comes! the sable Throne behold
 Of Night Primeval, and of Chaos old! 630
 Before her, *Fancy's* gilded clouds decay,
 And all its varying Rain-bows die away.
Wit shoots in vain its momentary fires,
 The meteor drops, and in a flash expires.
 As one by one, at dread Medea's strain, 635
 The sick'ning stars fade off th' ethereal plain;
 As Argus' eyes, by Hermes' wand oppress'd,
 Clos'd one by one to everlasting rest;
 Thus at her felt approach, and secret might,
Art after *Art* goes out, and all is Night, 640

REMARKS.

VER. 629. *She comes! she comes! &c.*) Here the Muse, like Jove's Eagle, after a sudden stoop at ignoble game, soareth again to the skies. As Prophecy hath ever been one of the chief provinces of Poesy, our poet here foretells from what we feel, what we are to fear; and in the style of other prophets, hath used the future tense for the preterit; since what he says shall be, is already to be seen, in the writings of some even of our most adored authors, in Divinity, Philosophy, Physics, Metaphysics, &c. who are too good indeed to be named in such company.

VER. 629. *The sable Throne behold.*) The sable Thrones of Night and Chaos, here represented as advancing to extinguish the light of the Sciences, in the first place blot out the Colours of *Fancy* and damp the Fire of *Wis*, before they proceed to their work. W.

IMITATIONS.

VER. 637. *As Argus' eyes, &c.*)

Et quamvis sapor est oculorum parte receptus,

Parte: tamen vigilat —

— Vidit Cylleus omnia

Succubuisse acular &c. Ovid Met. II.

See skulking *Truth* to her old cavern fled,
Mountains of Casuistry heap'd o'er her head!
Philosophy, that lean'd on Heav'n before,
Shrinks to her second cause, and is no more.

VARIATIONS.

VER. 643. *in the former Edd. it stood thus,*

Philosophy, that reach'd the Heav'n's before,

Shrinks to her hidden cause, and is no more.

And this was intended as a censure of the Newtonian philosophy. For the poet had been misled by the prejudices of foreigners, as if that philosophy had recurred to the occult qualities of Aristotle. This was the idea he received of it from a man educated much abroad, who had read every thing, but every thing superficially. Had his excellent friend Dr. A. been consulted in this matter, it is certain that so unjust a reflection had never discredited so noble a satire. When hinted to him how he had been imposed upon, he changed the lines with great pleasure into a compliment (as they now stand) on divine genius, and a satire on the folly by which he the Poet himself had been misled. W.

REMARKS.

VER. 641. *Truth to her old Cavern fled.*) Alluding to the saying of Democritus. That Truth lay at the bottom of a deep well, from whence he had drawn her: Though Butler says, *He first put her in, before he drew her out.* W.

VER. 643. *Philosophy that lean'd on Heav'n.*) Philosophy has at length brought things to that pass, as to have it esteemed unphilosophical to rest in the *first cause*; as if its ends were an endless indagation of cause after cause, without ever coming to the first. So that to avoid this unlearned disgrace, some of the propagators of our best philosophy have had recourse to the contrivance here hinted at. For this Philosophy, which is founded in the principle of *Genavitation*, first considered that property in matter, as something extrinsecal to it, and impressed immediately by God upon it. Which fairly and modestly coming up to the first Cause, was pushing natural enquiries as far as they should

Physic of Metaphysic begs defence,
And Metaphysic calls for aid on Sense!

645

REMARKS.

go. But this stopping, though at the extent of our ideas, and on the maxim of the great founder of this Philosophy, Bacon, who says, *Circa ultimates verum frustranea est inquisitio*, was mistaken by foreign philosophers as recurring to the occult qualities of the Peripatetics.

*Pulsantes equidem vires intelligo nusquam
Occultas magicisque pares —
Sed gravitas eriam crescat, dum corpora centro
Accedunt propius. Videor mihi cernere terra
Emergens quidquid caliginis ac tenebrarum
Pellai Juvenis Doct̄or conjecerat olim
In Physica studium: solitum dare nomina rebus,
Pro causis, unoque secans problemata verbo.*

Anti-Lucr.

To avoid which imaginary discredit to the new theory, it was thought proper to seek for the cause of gravitation in a certain elastic fluid, which pervaded all body. By this means, instead of really advancing in natural enquiries, we were brought back again by this ingenious expedient, to an unsatisfactory second cause;

Philosophy, that lean'd on Heav'n before,
Shrinks to her second cause; and is no more.

For it might still, by the same kind of objection, be asked, what was the cause of that elasticity? See this folly censured, v. 475.

W.

VER. 645. 646. Physic of Metaphysic &c. — And Metaphysic calls &c.) Certain writers, as Malbranche, Norris and others, have thought it of importance, in order to secure the existence of the soul, to bring in question the reality of body; which they have attempted to do by a very refined metaphysical reasoning; While others of the same party, in order to persuade us of the necessity of a Revelation which promises immortality, have been as anxious to prove that those qualities which are commonly supposed to belong only to an immaterial Being, are but the result from the sensations of matter, and the soul naturally mor-

See *Mystery to Mathematics* fly!
 In vain! they gaze, turn giddy, rave, and die.
Religion blushing veils her sacred fires,
 And unawares *Morality* expires. 650
 Nor *public* Flame, nor *private* dares to shine;
 Nor *human* Spark is left, nor Glimpse *divine*!

REMARKS.

tal. Thus, between these different reasonings, they have left us neither Soul and Body; nor the Sciences of Physics and Metaphysics the least support, by making them depend upon, and go a begging to one another. W.

VER. 647. (*See Mystery to Mathematics fly!*) A sort of men, who make human reason the adequate measure of all Truth, having pretended that whatsoever is not fully comprehended by it, is contrary to it; certain defenders of Religion, who would not be outdone in a paradox, have gone as far in the opposite folly, and attempted to shew that the mysteries of Religion may be mathematically demonstrated; as the authors of *Philosophic*, or *Astronomic Principles* of Religion, *natural* and *revealed*; who have much prided themselves on reflecting a fantastic light upon religion from the frigid subtilty of school moonshine. W.

VER. 649. (*Religion blushing veils her sacred fires.*) *Blushing* as well at the memory of the *past* overflow of dulness, when the barbarous learning of so many ages was wholly employed in corrupting the simplicity, and defiling the purity of Religion, as at the view of these her false supports in the *present*; of which it would be endless to recount the particulars. However amidst the extinction of all other Lights, she is said only to withdraw hers; as hers alone in its own nature is unextinguishable and eternal. W.

VER. 750. (*And unawares Morality expires.*) It appears from hence that our Poet was of very different sentiments from the Author of the *Characteristics*, who has written a formal treatise on *Virtue*, to prove it not only real but durable, without the support of Religion. The word *unawares* alludes to the confidence of those men, who suppose that *Morality* would flourish

Lo! thy dread Empire, CHAOS! is restor'd;
Light dies before thy uncreating word:
Thy hand, great Anarch! lets the curtain fall;
And universal Darkness buries All, 656

REMARKS.

best without it, and consequently to the surprize such would be in (if any such there are) who indeed love Virtue, and yet do all they can to root out the Religion of their Country. W.

FINIS.



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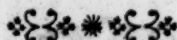
G. II. R.



BY THE AUTHOR
A DECLARATION.

WHETHERS certain Haberdashers of Points and Particles, being instigated by the spirit of Pride, and assuming to themselves the name of Critics and Restorers, have taken upon them to adulterate the common and current sense of our Glorious Ancestors, Poets of this Realm, by clipping, coining, defacing the images, mixing their own base alloy, or otherwise falsifying the same; which they publish, utter, and vend as genuine: The said Haberdashers having no right thereto, as neither heirs, executors, administrators, assigns, or in any sort related to such Poets, to all or any of them: Now We, having carefully revised this our Dunciad, (*) beginning with the words The Mighty

(*) Read thus confidently, instead of "beginning with the word „Books, and ending with the word *fies*," as formerly it stood; Read also, "containing the entire sum of one thousand seven hundred, „and fifty six verses," instead of "one thousand and twelve lines;



Mother, and ending with the words buries All, containing the entire sum of One thousand seven hundred and fifty-four verses, declare every word, figure, point, and comma of this impression to be authentic: And do therefore strictly enjoin and forbid any person or persons whatsoever, to erase, reverse, put between hooks, or by any other means, directly or indirectly, change or mangle any of them. And we do hereby earnestly exhort all our brethren to follow this our example, which we heartily wish our great Predecessors had heretofore set, as a remedy and prevention of all such abuses. Provided always, that nothing in this Declaration shall be construed to limit the lawful and undoubted right of every subject of this Realm, to judge, censure, or condemn, in the whole or in part, any Poem or Poet whatsoever.

Given under our hand at London, this third day of January, in the year of our Lord One thousand, seven hundred, thirty and two.

Declarat' cor' me,
JOHN BARBER, Mayor.

such being the initial and final words, and such the true and entire contents of this poem.

Thou art to know, reader! that the first Edition thereof, like that of Milton, was never seen by the Author (though living and not blind:) The Editor himself confess'd as much in his Preface: And no two poems were ever published in so arbitrary a manner. The Editor of this, had as boldly suppressed whole Passages, yea the entire last book, as the Editor of Paradise lost, added and augmented. Milton himself gave but *ten* books, his Editor *twelve*; this Author gave *four* books, his Editor only *three*. But we have happily done justice to both: and presume we shall live, in this our last labour, as long as in any of our others.

BENTL.

A P P E N D I X .



A P P E N D I X.

I.

P R E F A C E

Prefixed to the five first imperfect Editions of the DUNCIAD, in three books, printed at DUBLIN and LONDON, in octavo and duodecimo, 1727.

The PUBLISHER (a) to the READER.

It will be found a true observation, tho' somewhat surprizing, that when any scandal is vented against a man of the highest distinction and character, either in the state or literature, the public in general afford it a most quiet reception; and the larger part accept it as favourably as if it were some kindness done to themselves: whereas if a known scoundrel or blockhead but chance to be touch'd upon, a whole legion is up in arms, and it becomes the common cause of all scriblers, booksellers, and printers whatsoever.

(a) *The Publisher.*) Who he was is uncertain, but Edward Ward tells us, in his preface to Durgin, „that most judges are „of opinion this preface is not of English extraction, but „Hibernian &c. He means it was written by Dr. Swift, who

Not to search too deeply into the reason hereof, I will only observe as a fact, that every week for these two months past, the town has been persecuted with (b) pamphlets, advertisements, letters, and

whether publisher or not, may be said in a sort to be author of the poem. For when he, together with Mr. Pope (for reasons specified in the preface to their Miscellanies) determined to own the most trifling pieces in which they had any hand, and to destroy all that remained in their power; the first sketch of this poem was snatch'd from the fire by Dr. Swift, who persuaded his friend to proceed in it, and to him it was therefore inscribed. But the occasion of printing it was as follows:

There was published in those Miscellanies, a Treatise of the Bathos, or Art of Sinking in Poetry, in which was a chapter, where the species of bad writers were ranged in classes, and initial letters of names prefixed, for the most part at random. But such was the number of Poets eminent in that art, that some one or other took every letter to himself. All fell into so violent a fury, that for half a year, or more, the common Newspapers (in most of which they had some property, as being hired writers) were filled with the most abusive falsehoods and scurrilities they could possibly devise; a liberty no ways to be wondered at in those people, and in those papers, that, for many years, during the uncontrolled Licence of the press, had aspersed almost all the great characters of the age; and this with impunity, their own persons and names being utterly secret and obscure. This gave Mr. Pope the thought, that he had now some opportunity of doing good, by detecting and dragging into light these common Enemies of mankind; since to invalidate this universal slander, it sufficed to shew what contemptible men were the authors of it. He was not without hopes, that by manifesting the dulness of those who had only malice to recommend them; either the booksellers would not find their account in employing them, or the men themselves, when discovered, want courage to proceed in so unlawful an occupation. This it was that gave birth to the Dunciad; and he thought it an happiness, that by the late flood of slander on himself, he had acquired such a peculiar right over their Names as was necessary to his design.

(b) *Pamphlets, advertisements, &c.* See the List of those ano-

weekly essays, not only against the wit and writings, but against the character and person of Mr. Pope. And that of all those men who have received pleasure from his works, which by modest computation may be about a (c) hundred thousand in these kingdoms of England and Ireland; (not to mention Jersey, Guernsey, the Orcades, those in the new world, and foreigners who have translated him into their languages) of all this number not a man hath stood up to say one word in his defence.

The only exception in the (d) author of the following poem, who doubtless had either a better insight into the grounds of this clamour, or a better opinion of Mr. Pope's integrity, join'd with a greater personal love for him, than any other of his numerous friends and admirers.

Farther, that he was in his peculiar intimacy, appears from the knowledge he manifests of the

nymous papers, with their dates and authors annexed, inserted before the Poem.

(c) *about a hundred thousand.* It is surprizing with what stupidity this preface, which is almost a continued irony, was taken by those authors, All such passages as these were understood by Curl, Cook, Cibber, and others, to be serious. Hear the Laureate (Letter to Mr. Pope, p. 9.) „Tho' I grant the Dunciad a better poem of its kind than ever was written; yet, when I read it „with those *vain-glorious* encumbrances of Notes and Remarks „upon it, &c. — it is amazing, that you, who have writ „with such masterly spirit upon the ruling Passion, should be so „blind a slave to your own, as not to see how far a *low and* „*vice of Praise*, &c.“ (taking it for granted that the notes of Scriblerus and others, were the author's own.)

(d) *The author of the following poem &c.* A very plain irony, speaking of Mr. Pope himself.

most private authors of all the anonymous pieces against him, and from his having in this poem attacked (e) no man living, who had not before printed, or published, some scandal against this gentleman.

How I came possess'd of it, is no concern to the reader; but it would have been a wrong to him had I detain'd the publication; since those names which are its chief ornaments die off daily so fast, as must render it too soon uninrelligible. If it provoke the author to give us a more perfect edition, I have my end.

Who he is I cannot say, and (which is a great pity) there is certainly (f) nothing in his style and manner of writing, which can distinguish or discover him: For if it bears any resemblance to that of Mr. Pope, 'tis not improbable but it might be done on purpose, with a view to have it pass for his. But by the frequency of his allusions to Virgil, and a labour'd (not to say affected) *shortness* in imitation of him, I should think him more an admirer of the Roman poet than of the Grecian, and in that not of the same taste with his friend.

I have been well inform'd, that this work was

(e) The publisher in these words went a little too far; But it is certain, whatever names the reader finds that are unknown to him, are of such; and the exception is only of two or three, whose dulness, impudent scurrility or self-conceit, all mankind agreed to have justly entitled them to a place in the Dunciad.

(f) *There is certainly nothing in his style &c.* This irony had small effect in concealing the author. The Dunciad, imperfect as it was, had not been published two days, but the whole Town gave it to Mr. Pope.

the labour of full (g) six years of his life, and that he wholly retired himself from all the avocations and pleasures of the world, to attend diligently to its correction and perfection; and six years more he intended to bestow upon it, as it should seem by this versé of Statius, which was cited at the head of his manuscript,

Oh mihi bisseos multum vigilata per annos,

Duncia! (h)

Hence also we learn the true title of the poem; which with the same certainty as we call that of Homer the Iliad, of Virgil the Æneid, of Camoens the Lusiad, we may pronounce, could have been, and can be no other than

The DUNCIAD.

It is styled *Heroic*, as being *doubly* so: not only with respect to its nature, which, according to the best rules of the ancients, and strictest ideas of the

(g) *The labour of full six years &c.* This also was honestly and seriously believed by divers gentlemen of the Dunciad. J. Ralph, pref to Sawney. "We are told it was the labour of six years, with the utmost assiduity and application: It is no great compliment to the author's sense, to have employed so large a part of his life, &c." So also Ward, pref to Dargen, "The Dunciad, as the publisher very wisely confesses, cost the author six years retirement from all the pleasures of life; though it is somewhat difficult to conceive, from either its bulk or beauty, that it could be so long in hatching &c. But the length of time and closeness of application were mentioned to prepossess the reader with a good opinion of it."

They just as well understood what Scriblerus said of the poem.

(h) The prefacer to Curl's Key, p. 3. took this word to be really in Statius: "By a quibble on the word *Duncia*, the *Dunciad* is formed," Mr. Ward also follows him in the same opinion.

moderns, is critically such; but also with regard to the heroical disposition and high courage of the writer, who dar'd to stir up such a formidable, irritable, and implacable race of mortals.

There may arise some obscurity in chronology from the *Names* in the poem, by the inevitable removal of some authors, and insertion of others, in their niches. For whoever will consider the unity of the whole design, will be sensible, that the poem was not made for these authors, but these authors, for the poem. I should judge, that they were clapp'd in as they rose, fresh and fresh, and chang'd from day to day; in like manner as when the old boughs wither, we thrust new ones into a chimney.

I would not have the reader too much troubled or anxious, if he cannot decypher them; since when he shall have found them out, he will probably know no more of the persons than before.

Yet we judg'd it better to preserve them as they are, than to change them for fictitious names; by which the satire would only be multiplied, and applied to many instead of one. Had the hero, for instance, been called Codrus, how many would have affirm'd him to have been Mr. T. Mr. E. Sir R. B. &c. but now all that unjust scandal is saved by calling him by a name, which by good luck happens to be that of a real person.



II.

A LIST of
BOOKS, PAPERS, and VERSES,

In which our Author was abused, before the
Publication of the DUNCIAD; with the
true Names of the Authors.

REFLECTIONS critical and satyrical on a late
Rhapsody, called an Essay on Criticism. By Mr.
Dennis, printed by B. Lintot, price 6 d.

A new Rehearsal, or Bays the younger; contain-
ing an Examen of Mr. Rowe's plays, and a word
or two on Mr. Pope's Rape of the Lock. Anon. (by
Charles Gildon) printed for J. Roberts, 1714. price
1. s.

Homerides, or a Letter to Mr. Pope, occasioned
by his intended translation of Homer. By Sir Iliad
Dogrel. (Tho. Burnet and G. Duckett esquires) prin-
ted for W. Wilkins, 1715. price 9 d.

Ætop at the Bear-garden; a vision, in imitation
of the Temple of Fame, by Mr. Preston. Sold by
John Morphew, 1715. price 6 d.

The Catholic Poet, or Protestant Barnaby's Sor-
rowful Lamentation; a Ballad about Homer's Iliad.
By Mrs Centlivre, and others, 1715. price 1. d.

An Epilogue to a Puppet-show at Bath, concer-
ning the said Iliad. By George Duckett Esq. prin-
ted by E. Curl.

A complete Key to the What d'ye call it. Anon. (by Griffin a player, supervised by Mr, Th —) printed by J. Roberts, 1715.

A true Character of Mr. P. and his writings, in a letter to a friend. Anon. (Dennis) printed for S. Popping, 1716, price 3. d.

The confederates, a Farce. By Joseph Gay (J. D. Breval) printed for R. Burleigh, 1717. price 1. s.

Remarks upon Mr. Pope's translation of Homer; with two letters concerning the Windsor Forest, and the Temple of Fame. By Mr. Dennis, printed for E. Curl, 1717, price 1. s. 6. d.

Satyrs on the translators of Homer, Mr. P. and Mr. T. Anon. (Bez. Morris) 1717. price 6. d.

The Triumvirate: or, a Letter from Palæmon to Celia at Bath, Anon. (Leonard Welsted) 1711. Folio, price 1. s.

The Battle of Poets, an heroic poem. By Thom. Cooke, printed for J. Roberts, Folio, 1725.

Memoirs of Lilliput. Anon. (Eliza Haywood) octavo, printed in 1727.

An Essay on Criticism, in prose. By the Author of the Critical History of England (J. Oldmixon) octavo, printed 1728.

Gulliveriana and Alexandriana; with an ample preface and critique on Swift and Pope's Miscellanies. By Jonathan Smedley, printed by J. Roberts, octavo, 1728.

Characters of the Times; or, an account of the writings, characters &c. of several gentlemen libelled by S — — and P — —, in a late Miscellany, octavo 1728.

Remarks on Mr. Pope's Rape of the Lock, in letters to a friend. By Mr. Dennis; written in 1724, though not printed till 1728, octavo.

Verses, Letters, Essays, or Advertisements, in the public Prints.

British Journal, Nov. 25. 1727- A Letter on Swift and Pope's Miscellanies. (Writ by M. Concanen.)

Daily Journal, March 18. 1728. A Letter by Philo-mauri. James-Moore Smith.

Id. March 29. A Letter about Therfites, accusing the author of disaffection to the Government. By James-Moore Smith.

Mist's Weekly Journal, March 30. An Essay on the Arts of a Poet's sinking in reputation; or, a Supplement to the Art of Sinking in Poetry. (Supposed by Mr. Theobald.)

Daily Journal, April 3. A Letter under the name of Philoditto. By James-Moore Smith.

Flying Post, April 4. A Letter against Gulliver and Mr. P. (By Mr. Oldmixon.)

Daily Journal, April 5. An Auction of Goods at Twickenham. By James-Moore Smith.

The Flying Post, April 6. A Fragment of a Treatise upon Swift and Pope. By Mr. Oldmixon.

The Senator, April 9. On the same. By Edward Roome.

Daily Journal, April 8. Advertisement by James-Moore Smith.

Flying Post, April 13. Verses against Dr. Swift, and against Mr. P —'s Homer. By J. Oldmixon.

Daily Journal, April 23. Letter about the transla-

tion of the character of Therſites in Homer. By Thomas Cooke &c.

Miſt's Weekly Journal, April; 27. A Letter of Lewis Theobald.

Daily Journal, May 11. A Letter againſt Mr. P. at large. Anon. (John Dennis.)

All theſe were afterwards reprinted in a pamphlet entituled A Collection of all the Verſes, Eſſays, Letters, and Advertisements occaſion'd by Mr. Pope and Swift's Miscellanies, prefaced by Concanen, Anonymous, octavo, and printed for A. Moore, 1728. price 1. s. Others of an elder date, having lain as waſte Paper many years, were upon the publication of the Dunciad, brought out, and their Authors betrayed by the mercenary Bookſellers (in hope of ſome poſſibility of vending a few) by advertising them in this manner — "The Confederates, a farce. By ;Capt. Breval (for which he was put into the Dunciad.) An Epilogue to Powel's Puppet ſhow. By „Col. Duckett (for which he is put into the Dunciad.) Eſſays &c. By Sir Richard Blackmore. (N.B. „It was for a paſſage of this book that Sir Richard „was put into the Dunciad.“) And ſo others.

After the Dunciad, 1728.

An Eſſay on the Dunciad. Octavo, printed for J. Roberts. (In this book, p. 9. it was formally declared, „That the complaint of the aforeſaid Libels „and Advertisements was forged and untrue; that „all mouths had been ſilent, except in Mr. Pope's „praiſe; and nothing againſt him publiſhed, but by „Mr. Theobald.“)

Sawney, in blank verse, occasioned [by the Dunciad; with a Critique on that poem. By J. Ralph (a person never mentioned in it at first, but inserted after) printed for J. Roberts, octavo.

A complete Key to the Dunciad. By E. Curl, 12mo. pr. 6 *d.*

A second and third edition of the same, with additions, 12mo.

The Popiad. By E. Curl, extracted from J. Dennis, Sir Richard Blackmore &c. 12mo. price 6 *d.*

The Curliad. By the same E. Curl.

The Female Dunciad. Collected by the same Mr. Curl, 12mo. price 6 *d.* With the Metamorphosis of P. into a stinging Nettle. By Mr. Foxton, 12mo.

The Metamorphosis of Scriblerus into Snarlerus. By J. Smedley, printed for A. Moore, folio, price 6 *d.*

The Dunciad dissected. By Curl and Mrs Thomas, 12mo.

An Essay on the Taste and Writings of the present times. Said to be writ by a gentleman of C. C. Oxon, printed for J. Roberts, octavo.

The Arts of Logic and Rhetoric, partly taken from Bouhours with new Reflections &c. By John Oldmixon, octavo.

Remarks on the Dunciad. By Mr. Dennis, dedicated to Theobald, octavo.

A Supplement to the Profund. Anon. by Matthew Concanen, octavo.

Mist's Weekly Journal, June 8. A long letter, sign'd W. A. Writ by some or other of the Club of Theobald, Dennis, Moore, Concanen, Cooke, who

for some time held constant weekly meeting for these kind of performances.

Daily Journal, June 11. A Letter signed Philo-scriblerus, on the name of Pope—Letter to Mr. Theobald, in verse, signed B. M. (Bezaleel Morris) against Mr. P. — Many other little epigrams about this time in the same papers, by James Moore, and others.

Mist's Journal, June 22. A Letter by Lewis Theobald.

Flying Post, August 8. Letter on Pope and Swift.

Daily Journal, August 8. Letter charging the Author of the Dunciad with Treason.

Durgen: a plain satire on a pompous satirist. By Edward Ward, with a little of James Moore.

Apollo's Maggot in his Cups. By E. Ward.

Gulliveriana secunda. Being a Collection of many of the Libels in the News-papers, like the former Volume, under the same title, by Smedley. Advertised in the Craftsman, Nov. 9. 1728. with this remarkable promise, that "*any thing which any body should send as Mr. Pope's or Dr. Swift's, should be inserted and published as theirs.*"

Pope Alexander's supremacy and infallibility examined &c. By George Ducker, and John Dennis, quarto.

Dean Jonathan's Paraphrase on the IVth chapter of Genesis. Writ by E. Roome, folio, 1729.

Labeo, A paper of verses by Leonard Welsted, which after came into *One Epistle*, and was published by James Moore, quarto, 1730. Another part of it came out in Welsted's own name, under the just title of Dulness and Scandal, folio, 1731.

There have been since published.

Verfes on the Imitator of Horace. By a Lady (or between a Lady, a Lord, and a Court-'quire.) Printed for J. Roberts, folio.

An Epistle from a Nobleman to a Doctor of Divinity, from Hampton-court (Lord H — y.) Printed for J. Roberts alfo, folio.

A Letter from Mr. Cibber to Mr. Pope. Printed for W, Lewis in Covent-garden, octavo.

III.

ADVERTISEMENT.

To the FIRST EDITION with Notes in Quarto, 1729.

It will be fufficient to fay of this edition, that the reader has here a much more correct and complete copy of the DUNCIAD, than has hitherto appear'd. I cannot answer but fome mistakes may have flipt into it, but a vaft number of others will be prevented by the names being now not only fet at length, but juftified by the authorities and reafons given. I make no doubt, the author's own motive to ufe real rather than feign'd names, was his care to preferve the innocent from any falfe application; whereas in the former editions, which had no more than the initial letters, he was made, by keys printed here, to hurt the inoffenfive; and

(what was worse) to abuse his friends, by an impression at Dublin.

The commentary which attends this poem was sent me from several hands, and consequently must be unequally written; yet will have one advantage over most commentaries, that it is not made upon conjectures, or at a remote distance of time: And the reader cannot but derive one pleasure from the very *Obscurity* of the persons it treats of, that it partakes of the nature of a Secret, which most people love to be let into, tho' the men or the things be ever so inconsiderable or trivial.

Of the *Persons* it was judg'd proper to give some account: For since it is only in this monument that they must expect to survive (and here survive they will, as long as the English tongue shall remain such as it was in the reigns of Queen ANNE and King GEORGE,) it seem'd but humanity to bestow a word or two upon each, just to tell what he was, what he writ, when he liv'd, and when he died.

If a word or two more are added upon the chief offenders, 'tis only as a paper pinn'd upon the breast, to mark the enormities for which they suffer'd; lest the correction only should be remember'd, and the crime forgotten.

In some articles it was thought sufficient, barely to transcribe from Jacob, Curl, and other writers of their own rank, who were much better acquainted with them than any of the authors of this comment can pretend to be. Most of them had drawn each other's characters on certain occasions; but the

few here inserted are all that could be saved from the general destruction of such works.

Of the part of Scriblerus I need say nothing; his manner is well enough known, and approv'd by all but those who are too much concern'd to be judges.

The imitations of the Ancients are added, to gratify those who either never read, or may have forgotten them; together with some of the parodies and allusions to the most excellent of the Moderns. If, from the frequency of the former, any man think the poem too much a Cento, our poet will but appear to have done the same thing in jest which Boileau did in earnest; and upon which Vida, Fracastorius, and many of the most eminent Latin poets, professedly valued themselves.

IV.

ADVERTISEMENT

To the FIRST EDITION of

The FOURTH Book of the DUNCIAD, when printed separately in the Year

1742.

We apprehend it can be deemed no injury to the author of the three first books of the Dunciad; that we publish this Fourth. It was found merely by accident, in taking a survey of the *Libra-*

ry of a late eminent nobleman; but in so blotted a condition, and in so many detach'd pieces, as plainly shewed it to be not only *incorrect*, but *unfinished*. That the author of the three first books had a design to extend and complete his poem in this manner, appears from the dissertation prefix'd to it, where it is said, that *the design is more extensive, and that we may expect other episodes to complete it*: And from the declaration in the argument to the third book, that *the accomplishment of the prophecies therein would be the theme hereafter of a greater Dunciad*. But whether or no he be the author of this, we declare ourselves ignorant. If he be, we are no more to be blamed for the publication of it, than Tucca and Varius for that of the last six books of the *Æneid*, tho' perhaps inferior to the former.

If any person be possessed of a more perfect copy of this work, or of any other fragments of it, and will communicate them to the publisher, we shall make the next edition more complete: In which we also promise to insert any *Criticisms* that shall be published (if at all to the purpose) with the Names of the *Authors*; or any letters sent us (tho' not to the purpose) shall yet be printed under the title of *Epistolæ Obscurorum Virorum*; which, together with some others of the same kind formerly laid by for that end, may make no unpleasant addition to the future impressions of this poem.

V.

ADVERTISEMENT

To the complete EDITION of 1743.

I have long had a design of giving some sort of Notes on the works of this poet. Before I had the happiness of his acquaintance, I had written a commentary on his *Essay on Man*, and have since finished another on the *Essay on Criticism*. There was one already on the *Dunciad*, which had met with general approbation: but I still thought some additions were wanting (of a more serious kind) to the humorous notes of *Scriblerus*, and even to those written by Mr. *Cleland*, Dr. *Arbuthnot*, and others. I had lately the pleasure to pass some months with the author in the country, where I prevailed upon him to do what I had long desired, and favour me with his explanation of several passages in his works. It happened, that just at that juncture was published a ridiculous book against him, full of Personal Reflections, which furnished him with a lucky opportunity of improving *This Poem*, by giving it the only thing it wanted a *more considerable Hero*. He was always sensible of its defect in that particular, and owned he had let it pass with the Hero it had, purely for want of a better; nor entertaining the least expectation that such an one was reserved for this Post, as has since obtained the *Laurel*; But since that had happened, he could no longer deny this justice either to *him* or the *Dunciad*.

And yet I will venture to say, there was another motive which had still more weight with our Author: This person was one, who from every Folly (not to say Vice) of which another would be ashamed, has constantly derived a *Vanity*; and therefore was the *man in the world who would least be hurt by it.* W. W.

VI.

ADVERTISEMENT

Printed in the JOURNALS, 1730.

WHEREAS, upon occasion of certain Pieces relating to the Gentlemen of the Dunciad, some have been willing to suggest, as if they looked upon them as an *abuse*: we can do no less than own, it is our opinion, that to call these Gentlemen *bad authors* is no sort of *abuse*, but a great *truth*. We cannot alter this opinion without some reason; but we promise to it in respect to every person who thinks it an injury to be represented as no *Wit*, or *Poet*, provided he procures a Certificate of his being really such, from any *three of his companions* in the Dunciad, or from Mr. *Dennis* singly, who is esteemed equal to any three of the number.

VII.
A
P A R A L L E L
O F T H E
C H A R A C T E R S
O F

Mr. DRYDEN and Mr. POPE.

As drawn by certain of their Contemporaries.

Mr. DRYDEN,

His POLITICS, RELIGION, MORALS.

MR. Dryden is a mere renegado from monarchy, poetry, and good sense. (a) A true republican son of monarchical Church. (b) A republican Atheist. (c) Dryden was from the beginning an ἀλλοπερόσαλλος, and I doubt not will continue so to the last (d)

In the poem call'd *Absalom* and *Achitophel* are notoriously traduced. The KING, the QUEEN, the LORDS and GENTLEMEN, not only their honourable persons expos'd, but the whole NATION and its REPRESENTATIVES notoriously libell'd. It is *scandalum magnatum*, yea of MAJESTY itself. (e)

(a) Milbourn on Dryden's Virgil, 8vo. 1698. p. 6.

(b) pag. 38.

(c) pag. 192.

(d) pag. 8.

(e) Whip and Key, 4to. printed for R. Janeway, 1682. Pref.

VII.
A.
P A R A L L E L
O F T H E
C H A R A C T E R S

O F
Mr. POPE and Mr. DRYDEN.

As drawn by certain of their Contemporaries.

Mr. POPE,

His POLITICS, RELIGION, MORALS.

MR. Pope is an open and mortal enemy to his country, and the commonwealth of learning (*a*) Some call him a popish whig, which is directly inconsistent. (*b*) Pope, as a papist, must be a tory and high flyer. (*c*) He is both whig and tory. (*d*)

He hath made it his custom to cackle to more than one party in their own sentiments. (*e*)

In his Miscellanies, the Persons abused are, The KING, the QUEEN, His late MAJESTY, both Houses of PARLIAMENT, the Privy-Council, the Bench of BISHOPS, the Establish'd CHURCH, the present MINISTRY, &c.

(*a*) Dennis's Rem. on the Rape of the Lock, Pref. p. xii.

(*b*) Dunciad dissected.

(*c*) pref. to Gulliveriana.

(*d*) Dennis, Character of Mr. P.

(*e*) Theobald, Letter in Mist's

He looks upon God's gospel as a foolish fable, like the Pope, to whom he is a pitiful purveyor. (f) His very christianity may be questioned. (g) He ought to expect more severity than other men, as he is most unmerciful in his own reflections on others. (h) With as good a right as his Holiness, he sets up for poetical infallibility. (i)

Mr. DRYDEN only a Versifier.

His whole Libel is all bad matter, beautify'd (which is all that can be said of it) with good metre. (k) Mr. Dryden's genius did not appear in any thing more than his Versification, and whether he is to be ennobled for that only, is a question. (l)

Mr. DRYDEN'S VIRGIL.

Tonson calls it *Dryden's Virgil*, to shew that this is not that Virgil so admir'd in the Augustean age; but a Virgil of another stamp, a silly, impertinent, nonsensical writer. None but a Bavius, a Mævius, or a Bathyllus carp'd at Virgil; and none but such unthinking Vermin admire his Translator. (n) It is true, soft and easy lines might become Ovid's Epistles or Art of Love—But Virgil, who is all great and majestic &c. requires strength of lines, weight of words, and closeness of expressions; not an ambling Muse running on Carpet-ground, and shod as lightly as a Newmarket-racer. — He has numberless

(f) Ibid.

(g) Milbourn, p. 9.

(h) Ibid. p. 175.

(i) pag. 39.

(k) Whip and Key. Pref.

(l) Oldmixon,

Essay on Criticism. p. 84.

(n) Milbourn, pag. 2.

(v) Pag. 35.

To make Sense of some passages, they must be construed INTO ROYAL SCANDAL. (*f*)

He is a Popish Rhymester, bred up with a contempt of the sacred Writings (*g*). His Religion allows him to destroy Hereticks, not only with his pen, but with fire and sword; and such were all those unhappy Wits whom he sacrificed to his accursed Popish Principles. (*h*) It deserved Vengeance to suggest, that Mr. Pope had less Infallibility than his Namesake at Rome. (*i*)

Mr. POPE only a Versifier.

The smooth numbers of the Dunciad are all that recommend it, nor has it any other merit. (*k*) It must be owned that he hath got a notable knack of rhyming and writing smooth verse. (*l*)

Mr. POPE'S HOMER.

The Homer which Lintot prints, does not talk like Homer, but like Pope; and he who translated him, one would swear, had a Hill in Tipperary for his Parnassus, and a puddle in some Bog for his Hippocrene. (*m*) He has no Admirers among those that can distinguish, discern, and judge. (*n*)

He hath a knack at smooth verse, but without

Journal, June 22, 1728.

(*f*) List, at the end of a Collection of Verses, Letters, Advertisements, 8vo. Printed for A. Moore, 1728, and the Preface to it. p. 6.

(*g*) Dennis's Remarks on Homer. p. 27.

(*h*) Preface to Gulliveriana. p. 11.

(*i*) Dedication to the Collection of Verses, Letters &c. p. 9.

(*k*) Mist's Journal of June 8, 1728.

(*l*) Character of Mr. P. and Dennis on Hom.

(*m*) Dennis's Remarks on Pope's Homer, p. 12.

(*n*) Ibid. p. 14.

faults in his Author's meaning, and in propriety of expression. (o)

Mr. DRYDEN understood no Greek nor Latin.

Mr. Dryden was once, I have heard, at Westminster school: Dr. Busby would have whipt him for so childish a Paraphrase. (p) The meanest Pedant in England would whip a Lubber of twelve for construing so absurdly. (q) The Translator is mad, every line betrays his Stupidity. (r) The faults are innumerable, and convince me that Mr. Dryden did not, or would not understand his Author. (s) This shews how fit Mr. D, may be to translate *Homer!* A mistake in a single letter might fall on the Printer well enough, but $\epsilon\chi\omega\epsilon$ for $i\chi\omega\epsilon$ must be the error of the Author: Nor had he art enough to correct it at the Press. (t) Mr. Dryden writes for the Court Ladies — He writes for the Ladies, and not for use. (u)

The Translator puts in a little Burlesque now and then into Virgil, for a Ragout to his cheated Subscribers. (w)

Mr. DRYDEN trick'd his Subscribers.

I wonder that any man, who could not but be conscious of his own unfitness for it, should go to amuse the learned world with such an underraking! A man ought to value his Reputation more than Money; and not to hope that those who can read

(o) pag. 22, and 192.

(p) Milbourn. p. 72.

(q) pag.

203.

(r) pag. 78.

(s) p. 206.

(t) pag. 19.

(u) p. 144. 190

(w) p. 67.

either Genius or good sense, or any tolerable knowledge of English. The qualities which distinguish Homer are the beauties of his Diction and the Harmony of his Versification — But this little Author, who is so much in vogue, has neither sense in his Thoughts nor English in his Expressions. (o)

Mr. POPE understood no Greek.

He hath undertaken to translate Homer from the Greek, of which he knows not one word, into English, of which he understands as little. (p) I wonder how this Gentleman would look, should it be discover'd, that he has not translated ten verses together in any book of Homer with justice to the Poet, and yet he dares reproach his fellow-writers with not understanding Greek. (q) He has stuck so little to his Original as to have his knowledge in Greek call'd in question. (r) I should be glad to know which it is of all Homer's Excellencies which has so delighted the Ladies, and the Gentlemen who judge like Ladies. (s)

But he has a notable talent at Burlesque; his genius slides so naturally into it, that he hath burlesqued Homer without designing it, (t)

Mr. POPE trick'd his Subscribers.

'Tis indeed somewhat bold, and almost prodigious, for a single man to undertake such a work: But 'tis too late to dissuade by demonstrating the madness of the Project. The Subscribers' expectations have

(o) Character of Mr. P. p. 17. and Remarks on Homer, p. 91.

(p) Dennis's Remarks on Homer, p. 12.

(q) Daily Jour. April

23. 1728.

(r) Suppl. to the Profund. Pref.

(s) Old-

mixon, Essay on Criticism, p. 66.

(t) Dennis's Remarks,

for themselves, will be imposed upon, merely by a partially and unseasonably celebrated Name. (x) *Poe-tis quilibet audendi* shall be Mr. Dryden's Motto, tho' it should extend to picking of Pockets. (y)

Names bestow'd on Mr. DRYDEN.

AN APE.) A crafty Ape dressed up in a gaudy gown — Whips put into an Ape's paw, to play pranks with — None but Apish and Papish brats will heed him. (z)

AN ASS.) A Camel will take upon him no more burden than is sufficient for his strength, but there is another beast that crouches under all. (a)

A FROG.) Poet Squab endued with Poet Maro's Spirit! an ugly, croaking kind of Vermin, which would swell to the bulk of an Ox. (b)

A COWARD.) A Clinias or a Dametas, or a man of Mr. Dryden's own Courage. (c)

A KNAVE.) Mr. Dryden has heard of Paul, the Knave of Jesus Christ: And if I mistake not, I've read somewhere of John Dryden, Servant to his Majesty. (d)

A FOOL.) Had he not been such a self-conceited Fool. — (e) Some great Poets are positive Block-heads. (f)

A THING.) So little a Thing as Mr. Dryden. (g)

(x) p. 192.

(y) p. 125.

(z) Whip and Key, Pref.

(a) Milb. p. 105.

(b) p. 11.

(c) pag. 176.

(d)

p. 57.

(e) Whip and Key, Pref.

(f) Milb. p. 24.

(g) *ibid.* p. 35.

been rais'd in proportion to what their Pockets have been drained of. (*u*) Pope has been concern'd in Jobs, and hired out his Name to Bookfellers. (*w*)

Names bestow'd on Mr POPE.

An APE.) Let us take the initial letter of his Christian name, and the initial and final letters of his surname, viz. APE, and they give you the same Idea of an Ape as his Face &c. (*x*)

An Ass.) It is my duty to pull off the Lion's skin from this little Ass. (*y*)

A FROG.) A squab short Gentleman — a little creature that, like the Frog in the Fable, swells; and is angry that it is not allow'd to be as big as an Ox. (*z*)

A COWARD.) A lurking way-laying coward. (*a*)

A KNAVE.) He is one whom God and nature have mark'd for want of common honesty. (*b*)

A FOOL.) Great Fools will be christen'd by the names of great Poets, and Pope will be call'd Homer. (*c*)

A THING.) A little abject Thing. (*d*)

- p. 28. (*u*) Homerides, p. 1. &c. (*w*) British Journ.
 Nov. 25. 1727. (*x*) Dennis, Daily Journal, May 11. 1728.
 (*y*) Dennis, Rem. on Hom. Pref. (*z*) Dennis's Rem. on
 the Rape of the Lock, Pref. p. 9. (*a*) Char. of Mr. P.
 pag. 3. (*b*) *ibid.* (*c*) Dennis Rem. on Homer. p. 37.
 (*d*) *ibid.* pag. 8.





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